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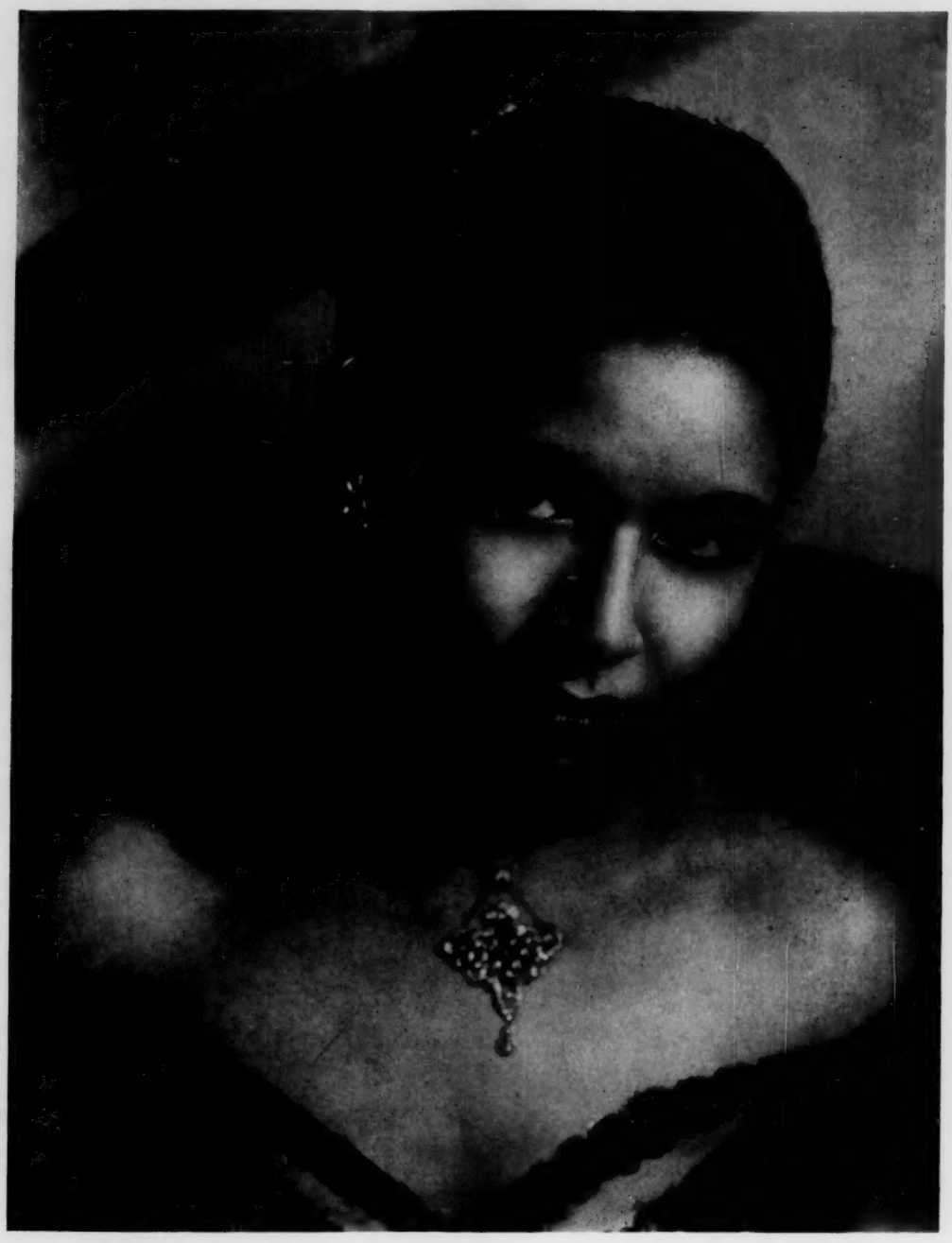

PHILIPPA SCHUYLER

FESTIVALS IN AMERICA AND ABROAD
AMERICAN OPERAS AT CITY CENTER
REVIEW OF RECORDED MUSIC

JOSEPH HAYDN, *from a stipple engraving by* THOMAS HARDY, *London, 1792. Above, Esterhazy Palace at Eisenstadt, where Haydn composed many of his works. Center, the Bergkirche in Eisenstadt, in which he is buried. Below, entrance to the Haydn Museum.*

Summer Festivals Pay Honors to Composers

IN addition to Vienna's Haydn Memorial Week, Lower Austria and Burgenland, the two Austrian provinces, which were the scene of Joseph Haydn's life and work, are making preparations to honor the memory of their favorite son on the 150th anniversary of this composer's death (May 31, 1809).

The government of the province of Lower Austria has bought the house where Haydn was born in Rohrau, district of Bruck an der Leitha, and the owners received from the government a new farm as compensation. The room in which Joseph Haydn and his brother Michael were born was used for generations as a tool room and is now being converted. The furniture of Haydn's birth room, which is still in existence, has been restored. On May 31, 1959, the government of Austria will officially open the Haydn Museum.

On May 23 an exhibit called "Haydn and his Time" will take place in the castle Traun in Petronell near Bruck. In Hainburg, where Joseph Haydn went to public school and received his first music education, a special Festival Week will demonstrate the close relation between the great master and his country.

Another province of Austria, Burgenland, where Haydn worked for more than 30 years as conductor at the Court of Prince Esterhazy in the town of Eisenstadt, will likewise celebrate one of the world's greatest composers with special Haydn concerts. The little mountain church in Eisenstadt, where Haydn is buried, on May 31 will present a memorial service with a Haydn Mass, sung by the official Haydn Choir.

The climax of the Haydn memorial services will be the presentation of the Haydn Oratorio "The Creation" in the large Musiksaal of the Esterhazy Castle, where the composer conducted the orchestra for 30 years.

■ There will be widespread German commemorations of the 200th anniversary of the death of its native son, Handel. His "Belshazzar" will be presented in four cities—Berlin, Munich, Hamburg and Mannheim. "Israel in Egypt" will be heard during 1959 in Munich and Stuttgart. A number of the master's lesser-known works are on the forthcoming festival programs of the Handel Society of Goettingen.

■ London is giving a three weeks' festival honoring both the bicentenary of Handel's death and the tercentenary of Henry Purcell's birth, now generally assigned to 1659. Handel works to be staged include "Samson," at Covent Garden, which opened on April 14, and "Rodelinda" and "Semele" by the Handel Opera Society at Sadler's Wells (five performances beginning June 23). "Solomon" will be sung by the Bach Choir under Reginald Jacques in the Royal Festival Hall, June 24.

Purcell will be represented by "Dido and Aeneas" in a London stage production, details to be announced. The Old Vic Company has been invited to give the first London hearing in a century of all of Purcell's incidental music to "The Tempest" in a stage production of the Dryden-Davenant version. His "King Arthur" is to be presented by the BBC in the Royal Festival Hall, June 17, and a concert performance of "The Faery Queen" is scheduled for the Victoria and Albert Museum on June 14.

Festival Commemorations will be held at Westminster Abbey (June 11 a Purcell program, and June 25 a Handel). The Royal Philharmonic Society will present a combined Anniversary concert at the Royal Festival Hall, June 10, conducted by Sir Arthur Bliss, Master of the Queen's Music, and Benjamin Britten. The BBC is also giving an extensive series of programs devoted to both the composers. Other groups honoring them will be the London County Council in three concerts; and the British Museum, arranging a showing of memorabilia from the end of May to the end of July.

(Other festival news on pages 4, 5, 7, 8, 21, 31.

Musical Courier

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LETTERS

Bach, Schweitzer et al.

Editor,
Musical Courier

I am taking the liberty of sending you a copy of a letter from Dr. Albert Schweitzer, with an added note of explanation by Dr. Caspar Koch, relative to the Bach Concerto in D minor, transcribed for violin and piano, and published by Volkwein Bros., Pittsburgh, Pa.

Because of Dr. Schweitzer's great renown as a Bach authority and his outstanding achievements in other fields, I feel that this letter would be of particular interest to your readers.

Sincerely yours,

PAUL SLADEK

Pittsburgh, Pa.

Lambarene, French Equatorial Africa
Dear Mr. Caspar Koch:

A thousand thanks for the transcription of the wonderful three movements.

I entirely agree with my friend Hermann Keller in the conviction that it is an authentic work of Bach. It is wonderful that you have transcribed the Concerto for piano and violin and that you executed it so well.

Cordially, your devoted,

ALBERT SCHWEITZER

Dr. Schweitzer mistakenly attributed the sole credit for this work to me. It is incorrect to say that I made this transcription. It was made by Mr. James de la Fuente in collaboration with Mr. Paul Sladek and myself. Mr. Sladek and I devoted a number of years of intensive labor and research to it.

CASPAR KOCH

Kind Words Noted!

April 5, 1959

Dear Mrs. Trompeter:

I should like to congratulate you on the beautiful yearbook and the general high level of your publication. I feel the affection and musical understanding which you lavish on the MUSICAL COURIER show in the results.

Wishing you continued success,

I am, sincerely,

HILDE SOMER

Likes Courier Directory

March 9, 1959

Dear Mrs. Trompeter:

Your excellent 1959 Directory of the Musical Arts and Artists has just reached me. Congratulations on another fine and indispensable publication to the music field.

May I prevail on you for two more copies, as there are other people in our organization out here who could use them to great advantage.

With many thanks, I am,

Yours, sincerely,

JOHN COVENEY, Manager,
Classical Merchandising,
Angel and Capital Records

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May, 1959
Seventy-ninth Year

New Singers and Revivals For Metropolitan Next Season

Ten artists have been announced to join the Metropolitan Opera next season. Three others will return after absences. The nine new singers are: Birgit Nilsson, Elisabeth Soederstroem and Teresa Stratas, sopranos; Christa Ludwig and Giulietta Simionato, mezzo-sopranos; Jon Vickers, tenor; Kim Borg, bass-baritone; Cornell MacNeil and Roald Reitan, baritones. Miss Stratas and Mr. Reitan recently won the Metropolitan Opera Auditions. Conducting for the first time at the Metropolitan will be Otto Klemperer. As previously announced, Walter Slezak will make guest appearances in a new production of Johann Strauss' "Gipsy Baron."

Singers returning, with the season indicated in which they last appeared at the Opera House, are: Martha Moedl, soprano (1957-58); Jussi Bjoerling, tenor (1956-57), and Ettore Bastianini, baritone (1956-57).

Verdi's "Simon Boccanegra" and Beethoven's "Fidelio" will be given new productions next season at the Metropolitan Opera. Leonard Warren will sing the title role in "Simon Boccanegra," Renata Tebaldi, Richard Tucker and Giorgio Tozzi will take other leading parts and Dimitri Mitropoulos will conduct. Funds for the production were donated by the Metropolitan Opera Guild, making possible the return of the work after a ten-year absence from the opera house.

Beethoven's opera, which has not been heard at the Metropolitan since 1950-51, will be conducted by Karl Boehm. The cast will include Aase Nordmo Loevberg, Jon Vickers, Hermann Uhde and Otto Edelmann. The production, which is the gift of Mrs. John D. Rockefeller, Jr., will be staged by Herbert Graf and have settings designed by Horace Armistead.

■ Next season's new production of Wagner's "Tristan und Isolde" at the Metropolitan Opera has been made posssible "by a generous and deeply appreciated gift in memory of Mrs. Elon Huntington Hooker, given by Mrs. Hooker's four daughters," Rudolf Bing has announced.

As previously stated, Otto Klemperer has been engaged to conduct the revival, which will be staged by Herbert Graf. The designer of scenery and costumes will be Teo Otto, whose settings were first seen in this country in the recent production of "The Visit," which starred Lynn Fontanne and Alfred Lunt. Mr. Otto, a resident of Switzerland, is noted throughout Europe for his designs both for opera and the legitimate stage. The Swedish soprano Birgit Nilsson, who is joining the Metropolitan's roster next season, will make her debut as Isolde in the new production.

There will be a 25-week season in New York, opening Monday, Oct. 26, and closing Saturday, April 16, 1960. This will be the longest subscription season ever scheduled at the Metropolitan, the present and 1958-59 series of 24 weeks being the longest since 1932.

Extension of the Metropolitan's New York season by an extra week will permit the addition of one performance each in the odd and even series and two in the full series on Monday and Friday evenings and Saturday matinees. The Tuesday subscription will be extended from 14 to 16 evenings, and will be divided for the first time into odd and even series.

■ The Metropolitan is now on its annual tour, which will extend through May 30. The performances opened with a week in Boston, April 13 through 19. The company gave eight performances in Cleveland's Public Auditorium, April 20 through 26, and then visited Washington for two presentations on April 27 and 28. The Atlanta engagement opened on April 29 with "Don Giovanni" and extends through May 2. Other scheduled stops are: Birmingham, May 4 and 5; Memphis, May 6 and 7; Dallas, May 8 through 10; Houston, May 11 and 12; Oklahoma City, May 13; Des Moines, May 14; Minneapolis, May 15 through 17; Bloomington, Ind. (Indiana University), May 18 and 19; Lafayette, Ind. (Purdue University), May 20; Detroit, May 21 through 23; Rochester, May 24; and Toronto, May 25 through 30. Prior to the opening of the tour proper, the company visited Baltimore on April 6 and 7.

Dance Series Announced For Casals Festival

The third annual Casals Festival in San Juan, Puerto Rico, from May 1 to 22, has added a series of performances by the Ballet de San Juan to its other features. This group will appear at the Tapia Theatre and will feature works choreographed by Puerto Ricans and include some with scores by native composers. The festival chamber and concert series will be given in the University of Puerto Rico Theatre, and artists to appear include, besides Pablo Casals, Eileen Farrell, Isaac Stern, Rudolf Serkin, Sanroma, Eugene Istomin, Horszowski, Eli Carmen, Mitchell Lurie and Walter Trampler. The Bach Aria Group and the Budapest String Quartet will also be presented. There will be six chamber music and six orchestral events. Casals will appear in eight of the concerts. The programs will be extended this year to include works of Bach, Haydn, Schumann, Brahms, Handel, Mozart, Mendelssohn, Vivaldi, Beethoven, Weber and Schubert.

Judd Named Managing Director of Philharmonic

George E. Judd, Jr., was appointed Managing Director of the Philharmonic at the April 9 meeting of the Board of Directors of the New York Philharmonic, the appointment to become effective June 1. Mr. Judd succeeds Bruno Zirato, whose intention to retire from the post at the conclusion of the current Philharmonic season was announced in April of last year.

At the same meeting, Carlos Moseley, the Philharmonic's Press Director, was named Associate Managing Director, and Bruno Zirato was asked to serve as Consultant to the Board

GEORGE E. JUDD, JR.

of Directors after his retirement on May 31.

Mr. Judd has been Associate Managing Director of the Society since April 1958. His affiliation with the Philharmonic began in 1953 when he became Assistant Manager. He was manager for the New York Philharmonic's tour of twelve countries of South and Central America in 1958.

Guest conductors for the 1959-1960 season of the New York Philharmonic will include Bruno Walter, Dimitri Mitropoulos, Leopold Stokowski, Fritz Reiner, Thomas Schippers, Paul Hindemith and Eleazar de Carvalho. Hindemith and Carvalho wlil make their debuts with the Philharmonic.

Leonard Bernstein, the Philharmonic's Music Director, will conduct for 18 weeks, the same number as in the current season. Dates of the guest conductors' activity are: Carvalho, Oct. 29-Nov. 8; Schippers, Nov. 12-22; Mitropoulos, Dec. 31-Jan. 24; Hindemith, Feb. 25-28; Stokowski, March 3-6; Reiner, March 10-20; and Walter, April 15-16, 21-24. Four other events during the latter two-week period (April 14 and 17, 22 and 23) will be included in Mr. Bernstein's 18 weeks. Andre Kostelanetz will again conduct three special Sunday night concerts at popular prices.

The 1959-1960 New York season in Carnegie Hall will be of 30 weeks' duration, beginning Oct. 15 and extending to May 15.

San Francisco Opera to Give Strauss' "Frau ohne Schatten"

The San Francisco Opera Company, Kurt Herbert Adler, general director, has announced final plans for its autumn season, opening on Sept. 11 and extending through Oct. 22. Richard Strauss' opera "Die Frau ohne Schatten" will be given its American premiere with Leonie Rysanek as the Empress, Eleanor Steber as the Dyer's Wife, Irene Dalis as the Nurse, Sebastian Feiersinger as the Emperor and Otto Edelmann as Barak. Leopold Ludwig will conduct; the work will be staged by Paul Hager, and scenery and costumes designed by Jean-Pierre Ponnelle, with Waldemar Johansen as supervising designer. A new production of "Carmen" designed by Howard Bay, staged by Dino Yannopoulos and conducted by Arturo Basile, will have Rise Stevens in the title role. The 1959 repertoire will also include Montemezzi's "L'Amore dei Tre Re," Strauss's "Ariadne auf Naxos," a double bill of "Pagliacci" and Orff's "Carmina Burana," "Die Meistersinger," "Otello," "Don Giovanni," "Andrea Chenier," "Aida," "Madama Butterfly," "Lucia di Lammermoor" and "La Boheme."

Three noted European singers to make their American debuts in the series are Sena Jurinac, soprano, Giuseppe Zampieri, tenor, and Geraint Evans, baritone. Debuts with the company will be made by Lucine Amara and Mary Costa, sopranos, Edith Evans, mezzo-soprano, all American-born; Jon Vickers, Canadian tenor, and Mario Zanasi, Italian baritone. Others to appear will be Theodor Uppman, California-born baritone, and as previously announced, Eileen Farrell and Leontyne Price, sopranos; Mario Del Monaco, tenor, and George London, baritone, and the conductor Francesco Molinari-Pradelli. Other singers will be announced later. The San Francisco Ballet, directed by William and Lew Christensen, will return to the company this fall.

OLEGNA FUSCHI, *pianist, winner of the Concert Artists Guild Town Hall recital for 1959, which took place on Feb. 1 following a TV appearance on CBS' "Eye on New York," has been signed for concert management by Columbia Artists Management Inc., Schang, Doulens & Wright Division. Miss Fuschi, a Californian and early pupil of* LILLIAN STEUBER *of the faculty of the U.S.C., in 1955 entered Juilliard School of Music as a pupil of Rosina Lhevinne. She currently holds the Josef Lhevinne Memorial Scholarship. Following a successful debut at Chicago's Grant Park under the baton of Milton Katims, she has been re-engaged for Aug. 12 next.*

Ann Arbor Festival Will Include Premieres

Programs for the six concerts of the 66th annual May Festival at The University of Michigan, April 30-May 3, in Hill Auditorium, have been announced. The Philadelphia Orchestra will participate in all concerts, and the University Choral Union of 310 voices in two programs. Conductors will be Eugene Ormandy, Thor Johnson, Virgil Thomson, and William Smith. Dorothy Kirsten, soprano, and Giorgio Tozzi, basso of the Metropolitan, will be guest soloists, making their Ann Arbor debuts in the Saturday and Sunday night concerts. Other artists include Rudolf Serkin, pianist; Sidney Harth, violinist; Robert Courte, violist; William Kincaid, flutist; Lois Marshall and Ilona Kombrink, sopranos; Howard Jarratt, tenor; and Aurelio Estanislao, baritone. The program on May 1 will include "Flos Campi" for viola, solo and chorus, by Ralph Vaughan Williams and "Secheresses" for chorus and orchestra (first U.S. performance) by Francis Poulence, Thor Johnson conducting. On May 2, matinee, William Kincaid, will be soloist in the "Flute Concerto" by Virgil Thomson, conducted by the composer. Other Thomson works the composer will conduct are "Seine at Night" and "Power Among Men," receiving its world premiere.

Robert Shaw to Conduct At Anchorage Festival

Robert Shaw will return as guest conductor for the fourth annual Anchorage Festival of Music in Alaska, June 15 through 25. He will conduct the Anchorage Symphony Orchestra and Community Chorus in two concerts. That on June 22 will include Fauré's "Requiem" and Stravinsky's "Symphony of Psalms" among other works, and that on June 25 will be devoted to Haydn's "Creation." Julius Herford, musicologist, is co-director and in charge of study of all scores performed. Guest artists include Helen Boatwright, soprano; James Wainner, tenor; Donald Gramm, baritone; Paul Anderson, 'cellist; John Wustman, pianist, and Daniel C. Lewis, violinist and concert-'master. Mr. Herford will give a lecture-recital on Bach.

Aspen Festival to Mark Its Tenth Anniversary

The Aspen Festival and Music School in Aspen, Colo., will mark the tenth anniversary of its foundation with a ten weeks' series, June 24 to Aug. 30, featuring music of J. S. Bach and Mendelssohn. Appearing in Bach's works will be members of the artist faculty, including Rosina Lhevinne, Vronsky and Babin, Fernando Valenti, Anshel Brusilow, Albert Goltzer and others. Mendelssohn's "Midsummer Night's Dream" music will be given in full with Adele Addison and Jennie Tourel as soloists; the Octet and the Violin Concerto will also be heard, the latter with Szymon Goldberg as soloist.

Premieres of modern works will include the first hearings anywhere of Milhaud's "Tristesses" with Mack Harrell as baritone soloist, of his "Divertissement for Wind Quintet," and of Charles Jones' Cantata; also the American premiere of Britten's "Nocturnes" for tenor and small orchestra. In a special performance, Milhaud will conduct the world premiere of his "Joys of Life" Suite. William Schuman's Violin Concerto will have its first hearing in its final form with Roman Totenberg as soloist. Debussy's dramatic oratorio "L'-Enfant Prodigue" will also be performed.

The festival and music school are in their fourth year under the musical direction of Izler Solomon. The Opera Workshop will present a full-scale student production of Donizetti's "Don Pasquale." The Young Artists Concert Series and the Young People's String Program will be given in addition to the regular class and private instruction.

Plans for 1959 Fete Given By Stratford Music Director

A new English version of Offenbach's comic opera "Orpheus in the Underworld" is among the attractions outlined for the 1959 Stratford Music Festival by Music Director Louis Applebaum. French baritone Martial Singher and American soloists with the National Orchestra will include Soviet pianist Lev Oborin, making his North American debut at Stratford; American virtuosi, Oscar Shumsky, violin and Leonard Rose, 'cello, and Canadian soprano Lois Marshall. Orchestral and chamber music concerts, recitals and folk music will round out the four-week season of music to be presented in the Avon Theatre from July 10 to Aug. 8. In addition to the soloists already mentioned, the American woodwind instrumentalists Robert Bloom, oboe, and Julius Baker, flute, will be featured .Another novelty of the season will be Saturday afternoon chamber music concerts involving all soloists. Master classes in piano will also be conducted by Lev Oborin during a three-week period. Mr. Singher and Miss Jordan, with members of the Festival company and the National Orchestra, will give a program inspired by poetry of Shakespeare.

Barati to Visit East

George Barati, conductor of the Honolulu Symphony, has been awarded a grant under the International Educational Exchange Program of the U. S. State Department for guest appearances in Japan, Taiwan and the Philippines in May and June.

Edward Johnson, Former "Met" Manager, Passes

Edward Johnson, former general manager of the Metropolitan Opera from 1935 to 1950, and before that an operatic tenor of renown, died soon after he had suffered a coronary thrombosis while attending a performance of the Canadian National Ballet in Guelph, Ontario, on April 20. Mr. Johnson, who was 80 years of age, since his retirement as an operatic manager had been active as chairman of the board of directors of the Royal Conservatory of Music of the University of Toronto, a post which he had filled since 1945, and helped to organize its opera department. He was also chairman of the Toronto Opera Festival Association.

Mr. Johnson was born in Guelph on Aug. 22, 1878, the son of a hotel owner and grain operator. The boy sang in public early, studied the flute and played in the Guelph Orchestra, as his father did. After a period at the University of Toronto, he went to Manhattan for study in 1900, later serving as an understudy in a De Koven comic opera. Later he made his bow on Broadway as the lead in Oscar Straus' "Waltz Dream." With the money he earned in this and other singing stints, Mr. Johnson went to Italy to study for opera, and made his debut in "Andrea Chenier" in 1912. He married Beatrice Arniero of Lisbon, who died in 1919. They had one daughter, Fiorenza, now the wife of George Drew, Canadian High Commissioner to Britain and former Premier of Ontario.

In Italy, Mr. Johnson became a member of La Scala (in his earliest appearances as Edoardo di Giovanna) and sang in the world premieres of Pizzetti's "Fedra," Montemezzi's "La Nave" and Puccini's "Il Tabarro" and "Gianni Schicchi." He was engaged by the Chicago Opera Company, appearing with this organization in 1919-20,

EDWARD JOHNSON

and coming with it to New York, where he made his debut as Avito in "L'Amore dei Tre Re." After three seasons with the Chicagoans, he joined the Metropolitan in 1922, his first appearance being as Avito. He sang Pelleas in the Met's first production of Debussy's opera opposite Lucrezia Bori. Other roles which he created with the company were Aethelwold in Deems Taylor's "The King's Henchman," and the title role in the same composer's "Peter Ibbetson," Sir Gower Lackland in Howard Hanson's "Merry Mount," and was heard in the Metropolitan's first performance of Pizzetti's "Fra Gherardo."

When Gatti-Casazza resigned as General Manager in 1935, Herbert Witherspoon was appointed as his successor, with Mr. Johnson as associate. The sudden death of Witherspoon soon after this appointment brought the latter to the post of General Manager. In the next 15 years he presented some 1800 performances of 71 different works. Among the operas which the company gave for the first time under his direction were Gluck's "Alceste," Mozart's "Abduction from the Seraglio," Mussorgsky's "Khovanstchina," and revivals of Verdi's "Otello" and "Falstaff." He also promoted the American artists and gave a number of operas in English translations.

During his regime the Metropolitan Opera Guild became a formidable factor in promoting operas. Owing to the success of a drive for a million dollars, the Metropolitan Opera Association was enabled to buy the company and the theatre in 1940 from the former stockholders.

■ **Eduard Van Beinum,** 57, collapsed and died of a heart attack while conducting a rehearsal of the Amsterdam Concertgebouw Orchestra in that city on April 13. The noted Dutch conductor, who was also musical director of the Los Angeles Philharmonic Orchestra, was absent on leave from the latter, but was to have returned to this country later. He was born in Arnhem in 1901 and conducted the Orchestral Society of Haarlem from 1926 to 1931. Mr. Van Beinum became second conductor of the Concertgebouw in 1931, was appointed one of the first conductors in 1938, and succeeded Mengelberg in 1945. He made his American debut as guest with the Philadelphia Orchestra in 1954, toured the U. S. with the Concertgebouw later that year, and in 1956 was named musical director of the Los Angeles Philharmonic.

■ **Alfred Pochon,** 81, noted Swiss violinist and musicologist, former member of the Floanzaley Quartet, and later of the Stradivarius Quartet, after 1939 director of the Lausanne Conservatory, died in that city on Feb. 26.

■ **Yrö Kilpinen,** 67, Finnish composer, known particularly for his song cycles, awarded the title of Professor and in 1948 elected member of the finnish Academy; in Helsinki, March 2.

■ **Margaret Tobias,** 38, concert and oratorio singer, long a member of the Bach Aria Group, died in New York on April 12. She was the wife of John Kapros, an engineer.

■ **Frank Eckart,** 46, American tenor, died of a heart attack in "Tosca" on the stage of the Antwerp Royal Opera on Feb. 25.

■ **Lucia Dunham,** formerly a concert singer and after 1922 a member of the faculty at the Institute of Musical Art in New York, died in a Paramus, N. J., hospital on April 1. She remained a teacher of voice and diction at the Juilliard School of Music until her retirement in 1956 ,and had also taught at the University of California,

■ **Umberto Sorrentino,** 76, operatic tenor, impresario and later a teacher, died in Bellevue Hospital, New York, after suffering a stroke on March 27. Born in Florence, he came to the U. S. in 1910 and sang with the Boston Opera Company, later touring both as a singer and a manager of other companies.

■ **Haydn Wood,** 76, composer, whose song "Roses of Picardy" was a favorite in World War I and who had composed 200 or more works in this vein including "A Brown Bird Singing," died in London March 11.

■ **Russell Lanning,** author of books on Bach and volumes on teaching materials, served as adjudicator for the National Guild of Piano Teachers; member The Bohemians, National Association of Musicologists and other organizations, died in Miami, Fla., on Feb. 1. He leaves his wife, Dorothy, and two children.

■ **Corrado Muccini,** 60, a member of the Metropolitan Opera musical staff since 1955, died on March 30 in New York.

■ **Theodore Schaefer,** 48, organist and choirmaster of the National Presbyterian Church in Washington, D. C., for some years, died in his home in that city on Feb. 24.

■ **Russell B. Kingman,** 74, inventor and music patron, a skilled amateur 'cellist, former president of the American Lawn Tennis Ass'n., died in Orange, N. J., on March 12.

The Case of the Royal Usurpers

MUSICAL COURIER has received a number of queries concerning a grave case of mis-identity that took place in connection with our layout of singers in the Metropolitan Opera production of "Don Carlo," published in the April issue. It seems that this imposing picture gallery contained not one but two cases of false personages concealed beneath rich brocades and starchy ruffs. The lady impersonating Queen Elisabeth of Valois was not Renata Tebaldi, but Leonie Rysanek — and her false tag-line was attributable to foibles of the writers, proofreaders and printers. The gentleman who sang the lines of Don Rodrigo was Robert Merrill, as stated, but the photograph—though stamped on the back with his name and coming from the atelier of a noted photographer — was really that of a compatriot, baritone Frank Guarrera.

ANNUAL FESTIVAL LISTINGS—1959

(This compilation augments the list published in MUSICAL COURIER's Directory for 1959)

ALASKA

Anchorage: MUSIC FESTIVAL, June 15-25, Anchorage Symphony and Community Chorus, guest soloists; Robert Shaw, conductor. Address: P. O. Box 2131

CALIFORNIA

Carmel: BACH FESTIVAL, July 20-26. Address, Denny Watrous Mgt., Box 282. **La Jolla:** FESTIVAL, weekly concerts, June-August, Musical Arts Orchestra and soloists, Nikolai Sokoloff, musical director; C. H. Marsh, manager, P. O. Box 185. **Los Angeles:** MUSIC FESTIVAL AT U. OF L. A., Franz Waxman, musical director, June. CIVIC LIGHT OPERA SERIES, April to Oct., Address: 427 W. Fifth St. HOLLYWOOD BOWL CONCERTS, Bowl Orchestra, guest conductors and soloists, July-August. William Severns, manager, 2301 N. Highland Ave. GREEK THEATRE OPERETTA SERIES, July-August. **Ojai:** FESTIVAL, May 22-24, Lawrence Morton, artistic director; Robert Craft, conductor. Address: P. O. Box 185. **San Diego:** SYMPHONY SERIES IN BALBOA PARK, July-Aug. John Barnett, musical director. **Santa Barbara:** PACIFIC COAST MUSIC FESTIVAL, June 25-July 1. Office: 3 West Carillo St. **Saratoga:** VILLA MONTALVO FESTIVAL, July-August. Mrs. Byron Stark, manager. MUSIC AT THE VINEYARDS, summer concert series in the mountains near Saratoga. Ferenc Molnar, musical director.

COLORADO

Aspen: FESTIVAL AND SCHOOL, June 25-Aug. 30, concerts, workshop opera, Izler Solomon, conductor. New York address: 161 W. 86 St., Norman Singer, director. **Central City:** FESTIVAL, June 27-July 25, prods. of "Fledermaus" and "Ballad of Baby Doe," Central City Opera House. **Red Rocks:** SUMMER SERIES, July 3-24, "Girl of the Golden West" and concert programs, Denver Symphony, Saul Caston, conductor; Helen Black, manager, 310 Mercantile Bldg., Denver.

CONNECTICUT

Bridgeport: CONNECTICUT SYMPHONY POP CONCERTS, July-August. **Deep River:** CONNECTICUT VALLEY MUSIC FESTIVAL, July-August. **Falls Village:** MUSIC MOUNTAIN CHAMBER SERIES by Berkshire String Quartet, July-August. **New Haven:** POP CONCERTS BY NEW HAVEN SYMPHONY, July-August, Yale Bowl; auspices Junior Chamber of Commerce, 152 Temple St. **New London:** AMERICAN DANCE FESTIVAL, Aug. 13-15, auspices Connecticut School of the Dance, and presenting guests.

DISTRICT OF COLUMBIA

Washington: AMERICAN FESTIVAL, National Gallery, May 3-24. SUMMER SERIES, Carter Barron Amphitheatre, June 15-Sept. 1.

HAWAII

Honolulu: SYMPHONY POP CONCERTS in outdoor bowl, George Barati, conductor, and guests, July 3-Aug. 31.

ILLINOIS

Chicago: CHICAGOLAND MUSIC FESTIVAL, Soldier's Field, Aug. 22. GRANT PARK SUMMER CONCERTS, under auspices of Park District, June 24-Aug. 16. Walter L. Larsen, manager. **Ravinia:** FESTIVAL, three weekly concerts by Chicago Symphony, from June 23 for seven weeks, Walter Hendl, musical director; also some dance and recital events. **Wilmette-Winnetka:** NORTH SHORE FESTIVAL OF ARTS, April 28-May 11. Address: 608 Central Ave., Wilmette.

IOWA

Mt. Vernon: MAY FESTIVAL, Cornell College, May 7-9, Chicago Symphony, Walter Hendl, conducting, and Cornell Oratorio Society, Paul Beckhelm, musical director.

LOUISIANA

New Orleans: EXPERIMENTAL OPERA THEATRE OF AMERICA, Renato Cellini, artistic director, series of operas in English, July 1-Aug. 9. Address: 420 St. Charles St. CRESCENT CITY CONCERT ASS'N. POP CONCERTS, June and July. Manager, Walter Tanny, 709 Whitney Bank Bldg.

MASSACHUSETTS

Boston: ARTS FESTIVAL, June, concert and opera series. ESPLANADE CONCERTS, Hatch Memorial, Charles River Esplanade, July and August, Boston Symphony, Arthur Fiedler and guest conductors. **Lee:** JACOBS PILLOW DANCE FESTIVAL, June 31-July 30, Ted Shawn, director. Address: P.O. Box 87. **Lenox:** BERKSHIRE FESTIVAL, Tanglewood, July 1-Aug. 9. Weekend concerts by Boston Symphony, Charles Munch, musical director, and chamber orchestra. Address: Symphony Hall, Boston, Mass. **Pittsfield:** SOUTH MOUNTAIN CHAMBER MUSIC FESTIVAL, July-August. **Waltham:** BRANDEIS FESTIVAL OF CREATIVE ARTS, June 6-7, student and faculty performances, concerts, ballet, at Brandeis University. **Woods Hole:** COONAMESSETT MUSIC SOCIETY FESTIVAL. September. Address: P.O. Box 145. **Worcester:** WORCESTER FESTIVAL, October, five-day series by Detroit Symphony and local Festival Chorus with soloists.

MICHIGAN

Ann Arbor: FESTIVAL, April 30-May 2, six concerts under auspices of University Music Society, Thor Johnson, musical director, with Philadelphia Orchestra under Eugene Ormandy, Choral Union and guest soloists. **Detroit:** SYMPHONY SUMMER CONCERTS: given in July and August on Belle Isle, Detroit.

MINNESOTA

St. Paul: POP CONCERTS, July and August. Clifford Teckow, conductor; E. A. Furni, manager. Address: 143 West Fourth St.

MISSOURI

Kansas City: STARLIGHT THEATRE SERIES: light operas and musical comedies in Swope Park Amphitheatre, June-August. William M. Symon, Manager, 1010 Grand Ave., Kansas City. **St. Louis:** MUNICIPAL OPERA SERIES, musical shows and operettas at Municipal Theatre, Forest Park, June to September. Edwin McArthur, musical director. Office: 1876 Arcade Bldg., St. Louis, Mo.

NEW JERSEY

Millburn: NEW JERSEY SUMMER FESTIVAL: June and July. F. Stark Newberry, chairman. **Ventnor:** SUMMER MUSIC FESTIVAL: recital series in August on Ventnor Pier. Mrs. Nathan Hoffman, manager, 15 S. New Haven Ave., Ventnor, N. J.

NEW MEXICO

Santa Fe: OPERA FESTIVAL, June 24-Aug. 18, John Crosby, musical director; Robert Ackart, production director. New York office: 129 West 56th St., New York 19.

NEW YORK

Buffalo: OPEN AIR SUMMER CONCERTS by Civic Orchestra in the city parks, July-August. **Chautauqua:** FESTIVAL, June 29-Aug. 24, 86th series of opera, concerts, and recitals during Chautauqua Institute summer sessions. Walter Hendl, conductor of Chautauqua Symphony; Julius Rudel, director of opera. **Katonah:** CARAMOOR MUSIC FESTIVAL, June, presenting operas and concerts under auspices of Westchester Friends of Music, Inc. Address: Caramoor, Katonah, N. Y. **New York City:** NAUMBURG CONCERTS, July and August, by Goldman Band, Richard Franko Goldman, conductor, and guests, in Central and Prospect Parks. STADIUM CONCERTS, June 24-Aug. 3, by Stadium Concerts Symphony, five evenings a week at Lewisohn Stadium, guest conductors and soloists. Office: 50 West 57th St. HANDEL FESTIVAL, March 1-May 20, events by leading groups and artists in various halls and churches under auspices of New York City. SUMMER FESTIVAL, June 15-Sept. 1 annually, theatre, music, art shows. **Rochester:** EASTMAN SCHOOL OF MUSIC AMERICAN FESTIVAL, April 27-May 3, Dr. Howard Hanson, director, concerts and operas by American contemporary composers. **Southampton:** MUSIC FESTIVAL, August, series of opera, concerts and recitals. **Stony Brook:** MUSIC FESTIVAL, concerts given in July at Dogwood Hollow. **Tuxedo (Sterling Forest):** EMPIRE STATE MUSIC FESTIVAL, July 11 to mid-August, symphony, opera and ballet, Leopold Stokowski and others conducting; Frank Forest, manager. **Woodstock:** FESTIVAL, July and August, performances by the Turnau Opera Players and concerts.

NORTH CAROLINA

Brevard: MUSIC FESTIVAL, series of orchestral and choral concerts with soloists, Aug. 9-23, James Christian Pfohl, musical director. **Linville:** "SINGING ON THE MOUNTAIN," annual folk festival, June 28. **Winston-Salem:** MORAVIAN MUSIC FESTIVAL, June 22-28, Dr. Thor Johnson, conductor of orchestra; Donald M. McCorkle, coordinator.

(Continued on page 8)

Violinist and conductor ROMAN TOTENBERG *rehearses the Town Hall Festival String Orchestra in preparation for a concert of Town Hall's first annual "Festival of Music." The last of three concerts took place on April 6. Town Hall is now an affiliate of New York University.*

FESTIVALS

(Continued from page 7)

OHIO

Berea: BACH FESTIVAL, May 22-23, annual series by orchestra, chorus and soloists, given by Baldwin-Wallace Conservatory of Music. **Cincinnati:** SUMMER OPERA, June 19-July 20, series of grand opera performances at Zoological Gardens Pavilion. John L. Magro, chairman of executive committee; Dino Yannapoulos, stage director; Fausto Cleva and others conducting. **Cleveland:** SUMMER POP CONCERTS, by players of the Cleveland Orchestra, July-August.

PENNSYLVANIA

Bethlehem: BACH FESTIVAL, May 7, 8, 9, 15, 16, annual series presenting Bethlehem Bach Choir, orchestra and soloists, Ifor Jones, director. Address: 528 N. New St. MORAVIAN MUSIC FESTIVAL, June in Central Moravian Church orchestral and choral concerts of early Moravian music, Thor Johnson, conductor. **Philadelphia:** ROBIN HOOD DELL CONCERTS, given in Fairmount Park, by Robin Hood Dell Orchestra, June-August. Guest conductor and soloists. Morton Howard, manager, 1420 Walnut St. **Tamiment:** CHAMBER MUSIC FESTIVAL, Camp Tamiment, mid-July to mid-August. New York address: 7 East 15th St.

PUERTO RICO

San Juan: CASALS MUSIC FESTIVAL, May 1-22, concerts at University of Puerto Rico Theatre, ballet perfs. at Tapia Theatre in San Juan. New York address: 666 Fifth Ave. OPERA FESTIVAL AT UNIVERSITY OF PUERTO RICO,, June 14-22, with visitin gartists. New York representative: Albert Gins, 36 West 44th St. PUERTO RICO SYMPHONY SERIES, Nov. 5-22 (San Juan, Mayaguez and Ponce concerts).

RHODE ISLAND

Newport: JAZZ FESTIVAL, July 3-5, concerts by leading jazz artists and organizations. MUSIC FESTIVAL, summer concerts and opera given in August. Remus Tzincoca, musical director; Harriet Steel Pickernell, manager, 190 Bellevue Ave. **Providence:** RHODE ISLAND STARLIGHT POPS CONCERTS at Mt. Pleasant Stadium, by Rhode Island Philharmonic Orchestra, July and August.

VERMONT

Bennington: CHAMBER MUSIC AND COMPOSERS' CONFERENCE, held in August. Alan Carter, president. **Burlington:** GEORGE BISHOP LANE SUMMER SERIES, July 8-Aug. 16, vocal, instrmental and dance programs. Jack Trevithick, manager, University of Vermont. **Marlboro:** MUSIC FESTIVAL, July 5-Aug. 23 (Sundays), series of concerts under auspices of Marlboro School of Music, Rudolf Serkin, musical director.

WEST VIRGINIA

Wheeling: OGLEBAY INSTITUTE SUMMER SERIES, July and August, Executive director, Edwin M. Steckel.

WISCONSIN

Milwaukee: "MUSIC UNDER THE STARS," orchestral programs on weekends, Blatz Temple of Music, July and August, under auspices of County Park Commission, with visiting artists; John Anello, musical director. William Anderson, manager. Address: 901 N. Ninth St. **Fish Creek:** PENINSULA MUSIC FESTIVAL, Aug. 8-23, concerts by resident orchestra under Thor Johnson, musical director, with visiting soloists. Auspices Peninsula Arts Association.

FOREIGN MUSIC FESTIVALS

AUSTRIA

Bregenz: Bregenz Festival, outdoor operettas, July 15-Aug. 15. **Graz:** Festival Weeks, June 15-July 15. Opera, theatre, concerts. **Salzburg:** Salzburg Festival, July 26-Aug. 31. **Vienna:** Vienna Festival and Haydn Celebration, May 30-June 21. Operas, orchestra concerts, dramas.

CANADA

Montreal: Starlight Concerts, July-August. Montreal Festival, late July to end of August (opera, concerts). **Moosejaw, Sask.:** International Band Festival, May 22-23. **Stratford, Ont.:** Music at the Festival of Drama, July 10-Aug. 14. **Toronto:** National Welsh Singing Festival, Sept. 5-7. **Vancouver, B. C.:** Second Interational Festival, July 11-Aug. 15. **Woodstock, Ont.:** Oxford County Festival of Music, April 27-May 8.

COLOMBIA

Bogota: Festival of Cartagena, May 19-31. National Symphony Orchestra of Washington, D. C., among visiting groups to be heard.

CZECHOSLOVAKIA

Prague: 14th Spring Music Festival, May 12-June 3. Opera, ballet, concerts.

DENMARK

Copenhagen: Festival of Royal Danish Opera and Ballet. Symphonic concerts, plays, May 17-31.

FINLAND

Helsinki: Ninth Sibelius Festival, June 6-17.

FRANCE

Aix-en-Provence: International Music Festival, July 10-31. **Bayonne:** Basque Folklore Fete, July 29-Aug. 3. **Besançon:** 12th International Music Festival, Sept. 3-13. **Bordeaux:** 10th Music Festival of Bordeaux, May 19-June 3. Opera, ballet, orchestral and chamber music. **Cannes:** International Music Weeks, March 15-April 15. **Carcassone:** Festival of Music and Drama, July 13-14. **Enghien (near Paris):** Music Festival Series, late summer. **Menton:** Music Festival, Aug. 9-16. (Outdoor concerts before Church of St. Michel.) **Paris:** Opera and ballet festival, "Theatre des Nations," April to June. International Music Congress, Oct. 24-30. "Semaines Musicales" (Festival "The World of Music"), mid-October to mid-November. **Prades:** Casals Music Festival, July 4-20. **Sceaux:** Festival Nights at the Chateau, May. **Strasbourg:** 21st International Music Festival, June 5-18. **Toulouse:** Music Festival, May 17.

GERMANY

Ansbach: Bach Festival Week, July 26-31. **Augsburg:** "Fugger Era Concert Series," June 28, July 8 and 22. Mozart Summer Festival, Aug. 12, 22, Sept. 25. Verdi operas, July 7-Aug. 31. **Bayreuth:** Wagner Opera Festival, July 23-Aug. 25. **Berlin:** Berlin Festival Weeks, Sept. 20-Aug. 6. Operas, theatre, ballet, concert events. **Bonn:** 22nd Beethoven Festival, Sept. 18-28 (opening of New Festival Hall). **Mittenwald (Bavaria):** Castle Elmau Handel Festival, May 31-June 7. **Darmstadt:** 14th Annual Kranichstein Music Courses and Concerts, mid-July. **Donaueschingen:** Modern Music Festival, Oct. 17-18. **Dusseldorf:** 20th Century Music Theatre Week, late June. **Frankfurt:** German Jazz Festival, May 16-18. **Goettingen:** Handel Festival, June 27-July 5. **Hanover:** "Music and Theater Festival" marking Handel Bicentenary, also works of Haydn and Purcell, May 29-Sept. 13. **Koblenz:** Opera on Floating Stage, Serenades, July 1-mid-September. **Konstanz:** Ten-Year Jubilee Music Festival, June-July. **Munich:** Opera Festival, Aug. 9-Sept. 9. **Nuremberg:** 8th International Organ Festival, June 20-28. Choral and Chamber Concerts, Sats., May 23-Sept. 12. **Passau:** Ninth Series of European Weeks, beginning July 28. **Stuttgart:** Beethoven Concerts, Philharmonic Orchestra, July. **Wiesbaden:** May Festival, May 17-June 7. Operas, ballets by international groups. **Wuerzburg:** 30th Mozart Festival, mid-June.

GREAT BRITAIN

Aldeburghe: Festival of Music and Arts, June 19-28. **Bath:** Music Festival, June 3-13. (Yehudi Menuhin, director). **Beverley:** Music Festival, May 2-9. **Buxton (Derbyshire):** International Music Festival, June. **Caernarvon (Wales):** Royal National Eisteddfod, Aug. 2-8. **Cheltenham:** British Contemporary Music Festival, July 6-17. **Dundee (Scotland):** National Gaelic Mod, Oct. 12-16. **Edinburgh:** International Festival of Music and Drama, Aug. 23-Sept. 12. **Gloucester:** Three Choirs Festival, Aug. 30-Sept. 4. **Glyndebourne:** Opera Festival, May 26-Aug. 16. **Harrogate:** Music Festival, June 29-July 4. **Haslemere:** Festival of Early Music (Dolmetsch Family), July 18-26. **Hastings:** International Festival, May 4-9. **King's Lynn:** Festival of Music and Arts, July 25 - Aug. 1. **Llangollen (Wales):** International Eisteddfod, July 5-15. **London:** Handel-Purcell Festival, June 8-27, operas, concerts. **Stratford-on-Avon:** Shakespeare Drama Festival, early April to late November. **Warwick:** Warwick Festival, May 7-10.

GREECE

Epidaurus: Festival of classic Greek drama, in ancient open-air theatre, June 20-July 10. **Athens:** Festival of Athens, Aug. 1-Sept. 15. Orchestras from various countries, operas, ballets; classical plays by National Theatre of Greece at Herod Atticus Odeon.

HUNGARY

Budapest: Haydn Festival and Musicological Congress, Sept. 17-Oct. 4.

IRELAND

Dublin: Feis Ceoil (National Music Festival), May 12-17. Handel Commemorative Festival, autumn. **Galway:** International Music Festival, Nov. 11-13. **Thurles:** Fleadh Ceoil (Competition Festival), May 16-18. **Wexford:** Festival of Music and Art, Oct. 25-Nov. 2.

ISRAEL

Jerusalem: First International Harp Festival, Sept. 10-24.

ITALY

Florence: 22nd Maggio Musicale Fiorentino, May 10-June 14. **Perugia:** 14th Umbrian Sacred Music Festival, Sept. 19-Oct. 4. **Rome:** Outdoor Concerts and Opera Season (Baths of Caracalla), late June to late August. **Spoleto:** Second Festival of Two Worlds, June 10-July 12. **Venice:** 22nd International Modern Music Festival, Sept. 11-25. Symphonic, chamber music, plays. **Verona:** Opera performances in the Arena, July-August.

JAPAN

Osaka: International Music Festival, April 10-May 10. (Stravinsky and others conducting).

LEBANON

Baalbek: Drama and Music Festival, August.

MONACO

Monte Carlo: Series of Operettas and Concerts "Under the Stars," July-August.

NETHERLANDS

Amsterdam, The Hague, Scheveningen: International Holland Festival, June 15-July 15.

NORWAY

Bergen: International Festival, May 29-June 15, opera, concerts, ballet.

POLAND

Warsaw: Third International Festival of Contemporary Music, "Warsaw Autumn," Sept. 12-19. Concerts, opera, chamber music, ballet.

RUMANIA

Bucharest: International Enesco Festival, Sept. 4-22, symphonic and chamber music.

SPAIN

Granada: Eighth Festival of Dance and Music, June 20-July 1. **Santander:** Eighth International Festival, July 25-Aug. 31. Opera, ballet, concerts. **Seville:** International Festival of Music and Dance, Sept. 21-Oct. 7.

SWEDEN

Stockholm: Seventh Stockholm Festival, May 31-June 13. Operas including worfld premiere of 'Aniara" by Blomdahl; chamber and orchestral concerts.

SWITZERLAND

Bienne: Music Festival, June 20-21. **Braunwald:** 24th Music Festival, July 12-22. **Engadine:** 19th Summer Concert Series, mid-July to mid-August. **Gstaad:** Music Festival, Aug. 4-12. (Yehudi Menuhin, director). **Lausanne:** Fifth Italian Opera Festival, October. **Lucerne:** 21st International Music Festival, Aug. 15-Sept. 10. Symphonic, choral, chamber concerts. **Montreux:** 14th Musical Festival, September. **Morges:** Music Festival, May 22-24. **Vevey:** 21st Rhone Festival of Folklore, June 19-22. **Wil:** Music Festival, July 4-5. **Zermatt:** Seventh Annual Music Courses (Casals, director), last half of August. **Zurich:** Festival of Music and Theatre, June 1-30.

TURKEY

Izmir: Festival of Pergamum, May 24, dance, theatre, song events.

YUGOSLAVIA

Dubrovnik: Tenth Summer Festival, July 1-Aug. 31, drama, opera. **Ljubljana:** Opera, Dance Festival, June 29-Aug. 31.

Bolshoi Ballet In U. S. Bow at Met

By ROSALYN KROKOVER

"Bolshoi" means "big," and that is exactly what the Bolshoi Ballet is. Even though many of its personnel remained in Russia, the 150 members who opened the season at the Metropolitan Opera on April 16 (it will run through May 9) constituted the largest ballet company ever to be seen in America. The décor and costumes were on an equally lavish scale. In the repertoire are four full-length ballets—"Romeo and Juliet," "Swan Lake," "Stone Flower" and "Giselle"—and two programs of divertissements. Opening night was one of the more spectacular in New York history. The entire run of the company, of course, had been long sold out, and scalpers were commanding $150 or so for a ticket. It was a dressy audience, full of notables. It came to see, to be seen—and to be shown.

The Duel Scene in "Romeo and Juliet," as staged by the Bolshoi Ballet.

What it saw was a massive production of "Romeo and Juliet," the score by Prokofieff, the lovers danced by the legendary (to Americans) Galina Ulanova and by Yuri Zhdanov—a conventional ballet with some features that Western tastes will take some getting used to. "Romeo and Juliet" is more a spectacle than an inventive piece of choreography. At one point in the first act there seemed to be on stage hundreds of Montagues and Capulets, clashing swords at each other. The conception of the ballet is literal to the extreme. Gestures are broad and flowing; facial expressions equally so.

The outstanding figure on the stage was, of course, Ulanova. She has some curious (again, to Western eyes) mannerisms, including one of raising her shoulders. And, at the age of 49, she still has beautiful legs, on point she is superb; and in arabesque she is as commanding as any dancer alive today. "Romeo and Juliet," unfortunately, does not have enough choreographic invention in it to give an audience a real idea of what she or the company is capable of. Her partner, Zhdanov, seemed a little too heavy to make a convincing illusion as Romeo, and his heaviness extended to his dancing.

The entire orientation and philosophy of the company requires some adjustment in the minds of the American public. It will be interesting to see if "Swan Lake" and the other productions are presented with the literalism and outgoing emotionalism of "Romeo and Juliet."

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Schubertiana Among Recent Musical Books

By HAROLD C. SCHONBERG

■ Otto Erich Deutsch, that tireless, incredibly industrious Schubert authority, has come out with a book that is an invaluable complement to his *Schubert Reader*. It is *Schubert: Memoirs by his Friends* (Macmillan, 501 pp., $10.00), and is a fascinating collection of letters, biographical studies and diaries that relate to the composer by such contemporaries (and friends) as Spaun, Hüttenbrenner, Schindler, Stadler and many others. As in his previous studies, Prof. Deutsch refrains from commenting on the material. He merely annotates, copiously, letting it up to the reader to draw any conclusions. This tremendous piece of research is, needless to say, indispensable for anybody interested in Schubert. It is by no means boring. A composite picture of Schubert, through the eyes of many writers, emerges; and also a picture of the Vienna of his time. Deutsch carries the chronology up through the 1880's; and it is rather heartrending to follow the progress of Schubert's reputation directly after his death, at which time his fame was local, to the international acclaim that became his, starting from the 1860's or thereabouts.

Another study of Schubert, one that draws heavily upon Prof. Deutsch's researches (as the author is the first to admit) is *Schubert: A Critical Biography*, by Maurice J. E. Brown (Macmillan, 414 pp., $6.75). Brown tries to straighten out some misconceptions about Schubert. The composer, he believes, was not the child of nature many believe he was; nor was he always a purely spontaneous writer. Brown points out that Schubert was constantly sketching and rewriting, and he cites chapter and verse. Obviously Brown is a careful scholar and a Schubert enthusiast — a good combination for a well-documented study like this one. Among the points upon which he sheds light are the problems of the *Unfinished* and the *Gastein* symphonies. Anybody who wants a complete summary of the theories concerning both of these works (why wasn't the *Unfinished* finished; whatever happened to the lost *Gastein?*) will find a complete run-through in Brown's book, plus discussions of every aspect of Schubert's output.

■ Two veteran music critics, Ernest Newman in London and Irving Kolodin in New York, are represented by books of essays culled from previous writings. Newman's *More Essays from the World of Music* (Coward-McCann, 260 pp., $5.00) are reprints of London Sunday *Times* pieces from the early 1920's to the present decade. As always, Newman is opinionated, witty, knowledgeable and choleric. There is never a dull moment, for his mind is too lively for that; and as he ranges over the entire world of music, huffing and puffing, uttering great cries as he comes upon one of his favorite scents, few readers can fail to be edified.

In many respects, Kolodin is an American Newman. He too has a lively and thoughtful mind, and he is one of the few American writers on music who can handle the essay form in an urbane, civilized manner. His new book, *The Musical Life* (Knopf, 266 pp., $4.50) is largely a collection of material that originally appeared in the Brooklyn *Eagle*, the New York *Sun* and the *Saturday Review*. All of this, however, has been rewritten, more or less, and there are some essays that have not previously appeared in print. The book is divided into several sections: Concert Hall, Opera House, Composers and Compositions, and People and Places. One of the charms of Kolodin's writing is that he is not eternally preoccupied with the Big Issues. Like his British colleague, he is attracted to off-beat subjects, and he can write an essay about operatic characters who do not appear on stage with as much relish as a discussion of the fine points of Artur Rubinstein's playing.

Both Newman and Kolodin have other books currently available. Of these, Newman's *Great Operas* (Vintage Books, 2 vols., 436 and 433 pp., $1.25 each) are soft-cover reprints of his previous opera synopses. The print is clear, the musical illustrations plentiful, the introductions in Newman's best style, and altogether these two volumes are as good as any of their kind, and much cheaper than most. Highly recommended. Kolodin's *The Composer as Listener* (Horizon, 300 pp., $5.75) is an expansion of his previous book, *The Critical Composer*, and consists of critical writings on music by many great composers.

■ Violinists will be fascinated with *The Memoirs of Carl Flesch* (Macmillan, 393 pp., $6.00). The great violin teacher and theorist carried his manuscript to 1928. His son added a few pages about Flesch's last years (he died in 1944). Joachim, Auer, Hubay, Hubermann, Kreisler, Sarasate, Elman, Heifetz—all are discussed and analyzed, often unflatteringly. Flesch spent some time in Paris, and also has much to say about violinists of the French school, such as Marteau and Thibaud. Flesch writes very tartly at times, and never pulls his punches. But few men of his day were greater authorities on the violin and violin playing; and whatever he says must be considered with respect. Nor does Flesch confine himself entirely to violinists. Anecdotes about many musicians are sprinkled through the pages. For many years he made music with Artur Schnabel, and there are quite a few stories about that great man—stories that help round out the picture passed down to us by his hero-worshipping pupils.

■ Alma Mahler Werfel, who flourished in Germany about the same time as Flesch, has just written an autobiography: *And the Bridge Is Love* (Harcourt, Brace, 312 pp., $5.95). Mrs. Werfel is somewhat of an authority on the subject. Her first husband was Gustav Mahler; her second, Walter Gropius; her third, Franz Werfel. She also had a rather explosive affair with Oskar Kokoschka. Her book is quite fascinating. Sometimes it may resemble the writing in a woman's magazine, and sometimes it resolves into thick German, sentimental tears, but always as a background there is the intellectual life of Germany in the pre- and post-World War I period. Some of Mrs. Werfel's comments and observations are very shrewd. Naturally most musicians will be interested in her account of her life with Mahler (which has previously been published), but once a reader dips into the book he will find it hard to turn away from it.

■ **Miscellany:** The literature of books about recorded music is constantly being expanded. J. B. Lippincott has started an elaborate series of discographies, the first of which are *The Collector's Jazz*, by John Wilson (319 pp., $1.45) and *The Collector's Bach*, by Nathan Broder (192 pp., $1.25). Both are paperback books. Broder's is based entirely upon a series of Bach discographies that appeared in High Fidelity magazine, and part of Wilson's book also stems from that source. Wilson's has an index, Broder's unfortunately hasn't. Howard Taubman's *How to Bring Up Your Child to Enjoy Music* (Hanover House, 113 pp., $2.50) is part text, part discography, and attempts to chart the parents' course toward introducing their children to music. And Edward Tatnall Canby's *High Fidelity and the Music Lover* (Harper, 302 pp., $4.95) is an electronic primer that carefully, in simplified language, explains the whys and hows of hi-fi. . . . *The Jazz Makers*, edited by Nat Shapiro and Nat Hentoff (Grove, 368 pp., $1.95) is a paperback that presents profiles of jazz personalities by various authorities. . . . *Opera Themes and Plots*, by Rudolph Fellner (Simon and Schuster, 354 pp., $5.95) is a series of synopses of famous operas with unusually complete musical illustrations. No background or historical material is given; the idea is to work closely with the musical examples.

NEW MUSIC

Reviewed by Frederick Werlé

ORCHESTRAL SCORES

PAUL CRESTON: **Pre-Classic Suite, Opus 71.** This delightful ten-minute work consists of three early dances—a Courante, Pavane and Galliard; and was commissioned by Edward B. Benjamin for the New Orleans Philharmonic Symphony Orchestra. Mr. Creston's expert craftsmanship and beauty of line is everywhere in evidence. It is expertly scored with the woodwinds predominating, calling for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 2 horns, 2 trumpets and strings. Price of score: $3.50 Orchestral materials available on rental from the publishers, G. Ricordi & Co., New York. Another impressive work by the same composer is **Walt**

Whitman, Opus 53, scored for a large orchestra. Duration: 12 minutes. Price of score: $4.00. The orchestral materials are on rental from *G. Ricordi.*

ROBERT WARD: **Third Symphony,** commissioned by William Strickland and the Friends of Music of Dumbarton Oaks. It is indeed a pleasure to find a contemporary symphony in which the composer is not afraid to write melodies that one can recall without difficulty after the performance is over. It is admirable for its honesty and sincerity, and contains many beautiful solo passages, especially in the slow movement. The first movement is in sonata form with an introduction and coda, followed by an Arioso which features the piano, and ends with a rollicking Rondo. The program notes in the score state: "After the premiere of the Symphony, one critic wrote, 'The Finale, a Rondo, is swift, brittle, witty, the season's best musical joke.'" It is altogether a first-class work by a fine American composer—a work that cannot fail to please, and one which should enjoy many performances. The scoring calls for woodwinds in pairs with doubling for piccolo, English horn and bass clarinet, 2 horns, 1 trumpet in C, piano and strings. Performance time: 21 minutes. Published by *Highgate Press* —Agent: *Galaxy Music Corporation.* Price of score: $6.50 Parts or rental.

RALPH VAUGHAN WILLIAMS. **Symphony No. 9 in E minor,** dedicated to the Royal Philharmonic Society, which presented the first performance in London, April 2, 1959, under the direction of Sir Malcolm Sargent. This last symphony by the great English composer is in four movements and lasts 30 minutes. It is scored for an unusually large orchestra including 2 saxophones in E flat, saxophone in B flat and flügelhorn in B flat, plus a large percussion section. A work by a composer of Vaughan Williams' stature needs no comment. It would be difficult to say at this time which of the nine symphonies will remain in the permanent repertoire, but in any case we may be sure this great master will be well represented on future programs. Price of score: $5.50. Orchestral material, including large-size scores, available on hire from the publishers. The same composer's **Scherzo Alla Marcia** (second movement from the Eighth Symphony) for wind instruments is published separately at $1.75 for the score. The **Cavatina for Strings** (third movement from the Eighth Symphony) for Strings is also available separately at $1.50 for the score. All the above works are published by *Oxford University Press.*

BENEDETTO MARCELLO: **Concerto in C minor for Oboe and String Orchestra,** realized and orchestrated by Ruggero Vené, who also realized the continuo in an edition for oboe and piano. This is an excellent and scholarly edition of a little masterpiece by the early 18th century Italian composer. Edition for oboe and piano: $2.00 Orchestral material available on rental from the publisher, *G. Ricordi & Co., New York, N. Y.*

PIANO MUSIC

NEIL SAUNDERS: **Passacaglia for Piano.** Based on a four-measure theme, this is a most interesting work. There seems to be no end to the composer's resourcefulness in varying his basic theme. It is effective pianistically and makes a fine concert piece. Price: $1.50. Published by *Novello* and available in the U. S. through *H. W. Gray Co.,* New York, N. Y.

KENNETH LEIGHTON: **Variations for Piano, Opus 30.** Based on twelve tones arranged in pairs of fourths and fifths, this is a more complicated work than the above, but also highly original in ideas and formal structure. After a mysterious introduction, the following variations appear: Canzonetta, Ninna-Nanna, Toccata, Notturno, Valzer, Fanfara, Interludio and Fuga. Price: $1.75. Published by *Novello* and available through *H. W. Gray Co.,* New York.

ALAN HOVHANESS: **Pastoral No. 1, Opus 111, No. 2.** This is another of those unusual piano pieces typical of this composer. Page one contains but seven whole notes, and the rest of the page consists of wavy glissando lines resembling the Pyramids, under which are instructions on how to play about 13 glissandi. In fact, all of the first page is to be played "inside piano on strings." Various types of sticks are to be used—soft timpani stick on deep bass strings, marimba stick in circular glissandi on bass strings, stick with small hard rubber end, etc. The rest of the piece is played with right hand on keyboard and left hand "inside of piano." In spite of all this unusual treatment of the piano, some very fascinating and novel effects are obtained. The work's originality cannot fail to intrigue an audience. Published by *Peer International Corp.,* New York, N. Y. Price: 65 cents.

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EXPERIMENTAL MUSIC

By Lejaren A. Hiller, Jr., *Assistant Professor of Music, School of Music, University of Illinois;* and Leonard M. Isaacson, *Mathematician, Standard Oil Company of California.* 197 pages, $6.00

This very unusual book is the result of a number of experiments to compose music electronically. The authors, one a brilliant young composer who studied under Roger Sessions, and the other a practicing mathematician, describe in nontechnical language the techniques used to produce music scientifically. Addressed to the intelligent layman interested in music, the book discusses the controversial aspects of music aesthetics, information theory, past and current experimental music.

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On the Cover

PHILIPPA SCHUYLER: American Pianist Played for Monarchs and Desert Saint

Scenes from PHILIPPA SCHUYLER'S *recent tour: the American pianist is seen, upper left, in Japan; upper right, with* PRIME MINISTER KWAME NKRUMAH *of Ghana; lower left, with* KING PREMPEH II *of the Ashanti; and lower right with* KING FREDERICK MUTEPHA II *of Buganda.*

BACK from one of the longest world tours ever taken by a concert pianist, Philippa Schuyler, young American artist, recently told some highlights of this journey, in the course of which she played in no less than 33 countries during the present season. Her itinerary included universities, concert halls and royal palaces on five continents. And she was doubtless the first American concert pianist to give recitals at the hospital of Dr. Albert Schweitzer in the French Congo.

Before reaching Africa, Philippa played for two months in the Far East. In Tokyo, where she drew an unusually large audience, the new Crown Princess, a graduate of the university where Philippa appeared, brought her family to meet the young pianist.

"The Crown Princess is very beautiful, with a noble, lofty expression," reports Philippa. "She treated me most cordially. We spoke of Youth today. Her mother looked very elegant in the traditional kimono. Machiko and her sister, who also attends the university, wore Western clothes."

The young pianist found Free China warm and friendly to America. Though Formosa (Taiwan) is constantly threatened with aggression, its people are industrious and amiable.

"The freedom of women in Taiwan," she says, "is remarkable. There are even two women on the Supreme Court." Her performances at City Hall and the University there were packed. The Premier, Dr. Chen Cheng, received her. In Hong Kong, the *Tiger-Standard* called her performance "dazzling."

In Seoul, Korea, the audience gave her a standing ovation. The President of Ehwa Woman's University, Miss Kim, presented her with a rare vase and invited her back next season.

In Singapore and Kuala Lumpur, Philippa enjoyed great popularity. On her arrival in the Malayan capital, she was rushed from the plane to the palace to give a Command Performance for Their Majesties.

"The King of Malaya," Philippa relates, "is Yang Di-Pertuan Agong. He is very democratic and friendly to the U.S. His face is one of the most kindly I've ever seen. He presented me with portraits of himself and the Queen."

Philippa played throughout the Near East, and in Jerusalem the Women's Clubs presented her with an award. She gave the first radio recital ever presented by an American in Beirut.

She spent nearly two months touring Africa, and was entertained by Emperor Haile Selassie, who had decorated her in 1955, in Ethiopia; and by the King of Buganda, Frederick II. In the Belgian Congo, Philippa was presented in concert by the Society of Arts and Letters and played in the great modern cities of Elizabethville and Leopoldville. The *Courier d'Afrique* reviewed her program, saying: "The Schuyler concerts were revelations of stunning virtuosity."

In West Africa, Prime Minister Kwame Nkrumah of Ghana, who sponsored her concerts there last season, welcomed her back. King Prempeh II, in Kumasi, came to hear her at the College of Technology, and presented her with a gold medal and a necklace of rare workmanship.

■ "But the greatest experience of my life," says Philippa," was meeting Dr. Albert Schweitzer in Lambarene. After arriving by banana cargo plane, one is rowed by lepers for over an hour in a piroque down the river Ogoue, and there is the hospital with Dr. Schweitzer on the bank waving at you!"

As soon as she landed, the good doctor had his tropical piano tuned, and asked Philippa to play at once and not wait for evening. She played in 100 degree heat, appeared again that evening and again the next evening.

She needed fortitude for the rest of her African journey. In Duala, she missed the weekly plane, and had to charter a private aircraft which had no license to land in Nigeria, her destination. It set her down in an obscure place in the land of the Leopard Men, where last year a dozen people vanished. But she reached Ibadan University on schedule.

In Abidjan, a downpour just before the concert drove swarms of flying ants indoors, which invaded her long gown during the performance. The thought of what Dr. Schweitzer would have done alone preserved this recital from disaster! (Dr. Schweitzer does not kill any living creature.)

■ In Milan, every seat was taken at her debut, and resulted in a contract for a long tour next season.

In Amsterdam, she had just finished performing with the orchestra conducted by Hugo de Groot, when she received a mysterious message to "Came at once to Brussels."

Upon her arrival there, the American Embassy informed her that "Queen Elisabeth wants to hear you." She was rushed to the home of the Dowager Queen's Lady-in-Waiting to dress.

The Belgian Queen, sponsor of the famous Queen Elisabeth Music Competition, received her at Stuyvenberg Castle.

"My old friend, Albert Schweitzer, wrote me about you," the monarch confided.

She kept Philippa playing for three hours and called her performance "magnificent." Then the royal lady poured tea for the young musician and summoned her court photographer to take their picture together. When Philippa left Her Majesty kissed her on both cheeks.

"I'll never forget *that* moment," Philippa says, laughing.

Her spectacular season ends with a Carnegie Hall recital on May 17.

Photos by Fred Fehl

Two works staged in the New York City Opera Company's American series. Left, scene from Lee Hoiby's "The Scarf," in its American premiere, with PATRICIA NEWAY *and* JOHN DRUARY *as the principals. Right, tableau from "Street Scene" by Kurt Weill, with* HELENA SCOTT *and* WILLIAM CHAPMAN *at center.*

NEW YORK CONCERT AND OPERA BEAT

METROPOLITAN OPERA

Special Good Friday program: Convent Scene from La Forza del Destino and Messa Da Requiem, Verdi, March 27, A —Much of the magnificence of this special concert was attributable to Bruno Walter, who brought once again his superb reading and his mastery of voice-ensemble and orchestra into the great hall before a hushed and enrapt audience. The orchestra should be commended for alert response and tonal dynamics. The choral work, too, was excellent. True, the opera forces are not as schooled and adept as great choruses rigidly trained over yearly periods for the highly specialized field of oratorio, but the Metropolitan ensemble was obedient, accurate and lively.

Mr. Walter, one felt, was plagued frequently by the inadequate efforts of the insecure solo quartet. Though four vocally admirable artists, they could have profited by good, old-fashioned choir experience. Which goes to prove the necessity for specialized training for Metropolitan Opera stars in other than routine assignments. Heidi Krall, taking over the exacting soprano part at short notice, rates high praise for courage, sincerity of purpose, and for luminous passages of delectable singing. Miss Krall's delivery was at times flawed by scamping of note values, which brought her into difficulties. For this, she compensated with beautiful ease in acknowledged soprano hazards. The Krall voice seemed to have been concentrated on lovely tone emission in the top range, while the lower medium did not speak with the requisite dramatic eloquence. Rosalind Elias, stunning in appearance, sang throughout with an over-stressed complacency entirely at variance with the supplicatory significance of the great Mass. The "Lux Aeterna" shone, but with a hard, brassy light.

One of the artists we most admire is Giorgio Tozzi, whose vocal and interpretative gifts are unquestionably superior. During this hearing, however, the fine bass appeared regrettably unfamiliar not only with traditional delivery but with the score itself.

Throughout the afternoon, Carlo Bergonzi was outstanding. The young tenor showed a real knowledge of the style of the Verdi "Requiem" and his vibrant singing of the "Ingemisco" was one of the thrills of the performance. The best number offered by the solo quartet was the "Domine Jesu," which in the soft passages was exquisite.

The "curtain raiser," the Convent Scene from "La Forza del Destino," was unneeded padding and added little to the afternoon's music. The intrinsic strength of the "Messa da Requiem" makes it satisfying as the sole item of a program. As a musically clear score with connotations of purely spiritual values, one finds it preferable to the frequently tawdry staging of "Parsifal" for the Good Friday observance. And in this uneven performance of the "Requiem" one felt touched and privileged to hear the Verdian idiom in its full splendor with Bruno Walter conducting. M. C.

NEW YORK CITY OPERA

Maria Golovin, by Menotti, March 30, E —An enthusiastic audience of music lovers was present at City Center when the New York City Opera opened its second season of American opera, with Gian Carlo Menotti's new three-act opera "Maria Golovin." Herbert Grossman conducted in capable fashion. This work had been presented last fall on Broadway and again by the NBC Opera over television recently.

The numerous and well-organized moments of drama, pathos and humor made possible an evening of strong, interesting musical theatre. The tale of the unhappy love affair between a blind man and the wife of a war prisoner was sung and acted by a splendid cast, including Richard Cross (debut) as Donato; Regina Sarfaty as Agata, the servant; Patricia Neway, the Mother; Ilona Kombrink (debut) in the title role; Craig Sechler (debut) as Trottolo; Norman Kelley as the Tutor, and Chester Ludgin as the Prisoner.

Richard Cross was highly impressive in his presentation of the difficult role of the blind man. His voice is firm and of pleasant quality throughout, and he sings convincingly. As Maria, Miss Kombrink revealed vocal and musical abilities of a high order, coupled with a compelling command of stage. Patricia Neway and Regina Sarfaty were excellent in their respective roles, vocally and otherwise. Norman Kelley brought delightful humor into the role of Dr. Zuckertanz, Chester Ludgin delivered his aria with commendable projection. The part of the small child was intelligently played by Craig Sechler. One of the outstanding features of the evening was the quietly sung women's trio in the second act. L. C.

The Scarf and **The Devil and Daniel Webster,** April 5, E—Lee Hoiby's "The Scarf" was given its first American performance on this occasion; it had its premiere last June in Italy at the Spoleto Festival. The libretto by Harry Duncan, based on a story by Chekhov, is taut and offers opportunity for strong drama which the composer has grasped and realized. He does not employ an ultra-modern idiom; in fact, his music has much in common with that of the romantic period. His characters sing arias; these, however, do not delay the action which moves on to a dramatic climax.

Russell Stanger in his debut as conductor with the City Center Opera gave a stirring reading of the score. Patricia Neway, in a role both emotionally and vocally taxing, movingly met its demands. Richard Cross is an uncommonly fine singer; he achieved depth and power without distortion and forcing, and the quality throughout was a delight. Philip Druary completed the cast. He was not at all times convincing; for the greatest part, however, he was effective.

Douglas Moore's setting of Stephen Vincent Benet's libretto based on Benet's short story, "The Devil and Daniel Webster" had its premiere twenty years

ago. Both libretto and music were delightful then; they still are. Mr. Moore's music is so enjoyable that one wishes he had given us more of it. There are passages in which there is only the spoken word, and others in which there are words with music as background. One would have gladly heard more of the composer's colorful and apposite vocal music. There is something in this work to rejoice in—its straightforward, sound, endearing, folklike quality and its Americanism at its best. It deserved to live; one is thankful that it has.

Max Goberman was another successful conductorial debutant. Adelaide Bishop sang charmingly, being particularly effective in Mary Stone's lovely prayer. Walter Cassel as David Webster and Norman Kelley as the Devil sang and acted admirably. Joshua Hecht as Jabez Stone acted convincingly, but sang throatily throughout. C. G.

Wuthering Heights, by Carlisle Floyd, April 9, E—The libretto of "Wuthering Heights" is familiar to readers of the MUSICAL COURIER, as it was printed *in toto* in the October, 1958, issue in the form in which it was given its world premiere by the Santa Fe Opera last summer. This was the New York premiere of the ambitious, three-act work. Some changes have been made since in the last act, in having a stage enactment of the previously merely-mentioned card game in which Hindley Earnshaw loses his estate to Heathcliff, the gypsy servant who loves his sister Cathy. The work has a somewhat mystical supernatural atmosphere, notably in the final scene.

Floyd's fine sense of lyric melody has the earmarks of a natural talent for the operatic medium. While some of his ensemble effects and orchestration do not register with an audience in the sense that he obviously intended, this score does reveal him working on a larger canvas and it shows notable assets of sincerity and warmth of heart—not too common in the tonal theatre today. His previous shorter opera "Susannah" had a more direct, indigenous feeling; this suggests that Mr. Floyd will find richer subjects for his strong talents in the American scene.

The City Center production was a highly creditable one. The work was conducted with devotion and musicality by Julius Rudel, and was staged with power and imagination by Delbert Mann. The scenery by Lester Polakov had atmosphere and the costumes by Patton Campbell were mostly true to the period. Phyllis Curtin sang the role of Cathy with fine musicianship and dramatic instinct. John Reardon was a new and impressive Heathcliff. Patricia Neway scored in the dramatically focal role of the servant Nelly. Frank Poretta was acceptable as the rather pale Edgar Litton, and Jacquelynne Moody displayed a lovely vocal quality as his sister, the highborn Isabella. Jon Crain scored with the most effective vocalism in the rather thankless role of Hindley Earnshaw. Arnold Voketaitis showed stage routine as the elder Earnshaw. Grant Williams and Jack de Lon were the respective servants Joseph and Lockwood. The ensemble scored particularly in the party scene, into which the card game has been inserted. The audience applauded the company and the author of the work with enthusiasm. L. R. T.

Street Scene, by Kurt Weill, April 10, E—The natural, everyday portrayal of ordinary folks in a tenement, but not slum, neighborhood made an impact when it had its first presentation several years ago in what might be called a Broadway run. The success of the Elmer Rice text set to Kurt Weill scoring, highlighted by the Langston Hughes lyrics has caused this work to be regarded as a "Broadway show." In our opinion this is a misnomer. "Street Scene" as a lyric drama, a segment of recognizable American tragedy, is as entitled to the opera category as any other work of this type in the contemporary field.

The New York City Opera did well by the opera. Even recollections of the strong premiere cast could not dim the excellent characterization, the staging, the maintained tension and climactic force of the action in this 1959 hearing. The contrasts and dynamic surge were fluently handled; the normal aspect of the street (the neighbors, urchins, nursemaids and "cops") presented familiar but graphic sequences, sometimes accompanied by narrative and dialogue, uninterrupted in continuity of the song portions.

The singers, dancers and others in the enormous cast were all effective. Petite Elizabeth Carron took over the Anna Mourrant role for indisposed Wilma Spence, and with clarity of voice and superior emotional gift carried through the focal figure, usually played by a much taller *spinto* or dramatic soprano. William Chapman was dynamic as Frank Mourrant; Helena Scott was a lovely Rose; Dolores Mari sang the Italian woman's phrases delectably. And we could go on, if space permitted, giving commendation to each on the roster. But we'd like to applaud Samuel Krachmalnick for magnetic conducting; Herbert Machiz, for imaginative staging; Paul Sylbert for the descriptive set; Robert Joffrey, for amusing, appropriate choreography; and chorus master Gino Smart for a well-integrated ensemble. M. C.

He Who Gets Slapped, by Robert Ward, April 12, E—This opera had been given in 1956 by the Columbia University Opera Workshop under the title of "Pantaloon," but the present production was on a larger scale. The excellent book was adapted by Bernard Stambler from Andreyev's tragi-comedy about the people of a small circus in the Paris of 1910, to which comes a mysterious exiled nobleman to take on the role of Pantaolon. In the course of his stay he frustrates the plans of a bogus Count Mancini to marry his adopted daughter Consuelo, an equestrienne in the circus, to a wealthy old roué, Baron Regnard, and he arranges that she shall marry her true love, the young circus athlete Rezano (a detail in which the opera departs from the original play).

Mr. Ward has shown facility in writing for both orchestra and voices, in a style that is his own and predominantly agreeable and melodious. The music is smoothly and exotically orchestrated, and succeeds best when it allows the solo voices to emerge clearly. The vocal parts are written in a natural way, but the love scenes lack memorable melodic profile. Many expert comedy touches stand out, and the work has a definite individuality in its atmosphere and action.

Emerson Buckley conducted with much skill. Leading roles were sung by David Atkinson as a dominant and effective Pantaloon, excellent in his acting and distinct of voice; by Lee Venora as a pretty and musically effective Consuelo, and Norman Kelley as the scheming but not inhuman Mancini. Regina Sarfaty substituted effectively for indisposed Brenda Lewis as Zinida, the lion-tamer. Others who made good impressions were Frank Poretta as Rezano; Emile Renan as pompous Baron Regnard; Chester Ludgin as Briquet. Mimed roles were amusingly filled by Phil Bruns, Paul Dolley and one called in the program Will B. Able, who played a capital mock conductor in the third-act satiric play.

The setting and costumes of Andreas Nomikos were colorful and effectively designed, Michael Pollock's staging was finely detailed and effective in movement. The chorus was trained by Gino Smart. The composer and conductor were called on stage at the close to share in a warm ovation. R. K.

BROOKLYN ACADEMY OF MUSIC

Brooklyn Opera Company, Aida, April 4, E—For Italian opera with real Italian flavor *sans* the arty touches of modern spice, cross over the bridge to the Academy of Music in the Borough of Brooklyn. Traditionally staged, with excellent, full-throated singing, colorful sets and costumes, the company opened

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Rina Telli sang the title role with a voice of pristine clarity, especially notable in the Nile aria. There was a fine Rhadames in Giovanni Consiglio whose tenor singing verges on the sensational. (Isn't this the young artist recently announced for an approaching Carnegie Hall debut?) Joseph Contreras, making Ramfis' phrases outstanding, Frank Lombardo, as the King of Egypt, and James Buckley, vocally dramatic as Amonasro, aided in holding audience interest. The personally resplendant Amneris was 19-year-old Joann Grillo, who appears to have the gifts needed to augur a fine operatic career. Her vocal delivery showed a voice of dark quality that, restricted at first, warmed into the required brilliance in the Judgment Scene. Margie Joiner as a Priestess, and Adrian La Chance, A Messenger, completed the cast.

Enrico Leide conducted the good orchestra with sure knowledge of the score, plus generous regard for his solo artists and general ensemble. The AGMA chorus was augmented and strengthened by two groups, the Carl Yost Mastersingers and the Emilia Del Terzo Chorus. The sincerity of purpose in the Brooklyn Opera Company and observance of opera tradition by General Director Guido Salmaggi deserve commendation and box-office support. M. C.

Rigoletto, April 11, E—As the second presentation of the Brooklyn Opera Company, the Verdi work was performed with the usual high standard of this organization. Josephine Guido was a charming and effective Gilda, Ercole Bertolino sang the title role with power and showed a complete knowledge of the character he was portraying. Mr. Bertolino was unable to complete the last act, but his performance during the rest of the opera gave no indication of what caused his later indisposition. Other performances of note were Costanzo Gero as the Duke, and Jon Salvador as Sparafucile. Theodore Gargiulo was the conductor. M. R.

CARNEGIE HALL

Glenn Gould, pianist, Feb. 13, E—The spectacular young Canadian pianist returned to give a recital that began with excerpts from William Byrd's "My Ladye Nevells Books" and continued with Bach's Partita No. 6 in E minor, Schönberg's "Six Little Piano Pieces," Op. 19, the Beethoven Sonata in A flat, Op. 110, and Alban Berg's Sonata, Op. 1. The individual musical methods of this brilliant performer were at time displayed to advantage, as in the charming Byrd items, performed with much skill. He had some rather personal ideas of tempi in the Bach Partita and this was also true of portions of his dramatic reading of the Beethoven Sonata. These works have been enshrined in traditions through the years, which Mr. Gould seemed to flout for the sake of originality. The Schönberg and Berg scores in his readings were less open to controversy. He had a particular success with an audience that apparently included many devoted admirers. D. T.

Kurt Weill Concert, Feb. 15, E—This program was an occasion for the gathering of cohorts who worship the slightly acidulous and satiric masterpieces of the late composer. His widow, Lotte Lenya, soprano, added the final authentic note to the performance of "The Threepenny Opera" in the original German concert version. Other notables in the cast of that work were Ludwig Donath, Didi Van Eyck, Ralph Herbert, Polyna Stoska, Maurice Edwards and others. Songs by Weill written for the German and American theatres and settings of poems by Whitman were also sung by Miss Lenya. The symphony orchestra for the occasion was conducted by Maurice Levine. D. T.

Montovani and His New Music, March 8, E—The program presented by this well-known and popular organization belongs more properly in the world of entertainment than in the concert field. The music ranges from folk tunes through contemporary popular songs to some light ballet music, all of it in Montovani's own arrangements. The orchestra plays with precision and great flexibility. Several members of the ensemble performed more or less extended solo bits most competently. C. E. R.

National Orchestral Association, John Barnett, conductor, **Aldo Mancinelli,** pianist, March 17, E—The program featured a stunning local debut by a young American pianist with much experience playing abroad, and the New York premiere of a new symphony by Robert Ward. Aldo Mancinelli played the Beethoven Fourth Concerto with a small-scaled, poetic grace that reminded one of the famous Gieseking recording on 78's. Every passage was finely drawn and chiselled, but so charged with intensity that the effect was large rather than miniature. The pianist, who won the Busoni Prize several years ago, deserves more performance opportunities here.

The Ward Symphony (his Fourth) was a casual, tuneful *mélange* of many styles. Gershwin was represented in a jazzy first subject in the opening movement; the impressionists, Copland, even Mozart, had their turn. The audience found the work beguiling and unpretentious, which in fact it is, and Mr. Ward was called from his box to the stage for bows.

The orchestra also played two Wagner excerpts, the prelude to "Meistersinger" and "Good Friday Spell," with a polish approaching that of our finest groups. Since it is made up mostly of young instrumentalists seeking further ensemble experience, this was no small achievement. R. H.

LORENZO ALVARY *as the Doctor in Berg's music drama "Wozzeck," which he sang at the Metropolitan Opera for the first time on April 1 and 9.*

Alexander Brailowsky, March 18, E—The annual Carnegie Hall recital by the eminent pianist opened with the Bach Chaconne in Busoni's arrangement, played in powerful manner despite some rhythmic effects of unpredictable sort. This was followed by the rather seldom performed "Rondo Favori" in E flat major by Hummel, done in a graceful, romantic vein. Beethoven's Sonata in E flat major, Opus 31, No. 2, was one of the Russian pianist's most satisfying readings, with much of the classical feeling and structural proportion that the work demands evoked in the playing. Perhaps the *clou* of the performances was Liszt's Sonata, which excelled particularly in the lyrical portions, which seemed to breathe the atmosphere of a more spacious era, while the technical features of the work were summoned forth in a way often impressive. A Chopin group, including the Fantasy in F minor, a waltz, nocturne, the B flat minor Scherzo and the Tarantelle, was the concluding feature, a field in which Mr. Brailowsky has long enjoyed a rather special reputation. The audience was warmly disposed throughout. R. K.

New York Philharmonic, André Kostelanetz, conducting, March 22, E—Mr. Kostselanetz led the Philharmonic Or-

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chestra in an all-Tchaikovky program which included the symphonic fantasia "Francesca da Rimini," the Pas de Deux from "The Nutcracker," Three Waltzes, the Barcarolle ("June") from "The Months," Opus 37-A, and as a finale Symphony No. 5. The admired conductor played to a large, very receptive audience. In particular, he interpreted the Fifth Symphony with expressiveness. The concert concluded with three Tchaikovsky encores. L. K.

Acis and Galatea by Handel, Caramoor Festival production, March 24, E—Handel's delightful Pastoral, which had been performed at the Caramoor Festival last year, was revived in one performance. This turned out to be one of the outstanding events of the Handel Festival in New York. Alfred Wallenstein conducted the beguiling work with great effectiveness, and the Caramoor Festival Orchestra and Chorus were assisted by a notable galaxy of soloists. Victoria de los Angeles sang exquisitely the part of Galathea in this concert performance. Cesare Valletti was, as ever, a perfect stylist, in the role of Acis. Charles Bressler took the role of Damon, in place of indisposed Russell Oberlin, and Mac Morgan coped with the lines of Polyphemus. The whole production was extremely smooth and well done, largely owing to the fine discrimination and effective balance that marked Mr. Wallenstein's reading. L. K.

Haydn's "Seven Last Words," Alexander Schneider conducting, **Jason F. Robards, Jr.,** narrator, March 28, midnight.—This midnight performance of the instrumental music that Haydn wrote for Good Friday services at the Cathedral of Cadiz (later expanded into his better known oratorio of the same name) has drawn larger audiences each time Mr. Schneider has presented it. On this occasion there were about 2,000 present, and the atmosphere of the occasion was hushed and attentive. An orchestra of about 50 was used, mostly strings, with a smaller complement of brass and one percussion player. The score consists of an introduction, seven sections, and a conclusion, all in slow tempi and of serene beauty. A reading of Scriptural passages preluded each of the seven sections, and was done with sobriety, if rather unemotionally, by Jason Robards, Jr., actor from the New York stage. The audience reserved its ovation for the close, when Mr. Schneider had a warm series of recalls. R. K.

New York Philharmonic, Leonard Bernstein, conductor, March 29, A—The third performance of the Society's festival in commemoration of the 200th anniversary of Handel's death featured the composer's "St. John Passion." In this, the orchestra, with Bernstein conducting from the harpsichord, was assisted by the Schola Cantorum, Hugh Ross, director. The soloists were Margaret Kalil, soprano; David Lloyd, tenor; Norman Farrow and Morley Meredith, baritones; Robert White, counter-tenor, replacing Russell Oberlin; and Bruce Prince-Joseph, organist.

The music of this rarely-heard choral work of the then 19-year-old Handel contains many pages of quiet, gracious and devotional lines for instrument and voice, and alternating moments of power and decisive lyric beauty, including a stirring a cappella chorus. Nevertheless, to the 20th century listener it seems lacking in sufficient outstanding musical impact to serve the purpose of present-day concert presentation. The group of guest artists were impressive in their efforts to sustain at a high level their respective solo lines, and the Schola Cantorum proved a tower of choral strength.

The central portion of the program was taken up by the fluently melodic Handel Concerto for Organ and Orchestra in F major.. Bruce Prince-Joseph was the artistically competent soloist at the console, and Mr. Bernstein again conducted the orchestra from the harpsichord. L. C.

Marian Anderson, contralto, March 29, E—The famous contralto gave her single Manhattan recital on Easter Sunday. Miss Anderson's program included a solo cantata by Mozart, songs by Schubert, Richard Strauss, Sibelius and Rachmaninoff, and Negro Spirituals. As everyone knows, Miss Anderson has the rare gifts of warm dignity and personal magnetism, and the power to communicate her superb musicianship to her audience. But on this occasion her vocal resources were not always responsive to her emotions. In the cantata "Die Ihr des unermesslichen Weltalls" by Mozart her voice showed some of the past velvety quality, but for the most part it was shaky, and she had difficulty staying on pitch. The four songs by Richard Strauss were well received, and the Negro Spirituals were the last and best group sung. Miss Anderson rewarded her large and responsive audience with two encores, "All God's Chillun" and "He's got the whole world in His Hand." Franz Rupp was the excellent accompanist. L. K.

Philadelphia Orchestra, March 31, E—Eugene Ormandy, conductor, and Rudolf Serkin, pianist, brought an unusual program to New York. The concert began with the Prelude to Act I of Wagner's "Parsifal" in which the playing was extraordinarily beautiful, rich and sensitively controlled. More fiery was Mr. Serkin's performance of Reger's Concerto in F Minor, Op. 114, for Piano and Orchestra, a mixture of classic conception, romantic environment, and Reger's own critical but passionate attitude towards his art. Serkin's enthusiasm for the work—he has single-handedly wrested it from oblivion—and Ormandy's willing and spirited cooperation communicated its power to the audience.

This was followed by Karl Amadeus Hartmann's (b. 1905) Symphony No. 6 for large orchestra. It is a strange score by a contemporary German who seems intent on proving that there is a relationship—everyone admits that there is—between Wagner and Webern. Everybody in the orchestra is tremendously busy, especially the percussionists, and the work keeps bursting like fireworks into frenetic fugues. The program closed with one of Beethoven's oddest concoctions, the Fantasia in C Minor, Op. 80 for piano, chorus, and orchestra. The piano and the orchestra take turns in presenting developmental peregrinations that are alternately magnificent and ill-advised, culminating at the very end—the Musical Arts Society of Camden had sat on the stage through the whole evening—with an impressive choral finale. However, let's have more of such originality and daring in programming. J. L. B.

New York Philharmonic, Leonard Bernstein, conductor, April 4, E—This was an evening of refreshingly varied kinds of music. It began with Handel's Concerto Grosso in B Minor, Op. 6, No. 12, conducted by Mr. Bernstein from a large harpsichord in the middle of the stage, continued with Mozart's Piano Concerto No. 24 in C Minor, K. 491, with Glenn Gould as soloist, and closed with a premiere of Kenneth Gaburo's "Elegy" and Strauss's tone poem "Till Eulenspiegel's Merry Pranks."

At only one time in the Mozart concerto did the orchestra match the inspiration and excitement of Mr. Gould's playing—in the beautiful parallelisms that close the work. The rest of the time the orchestra obtruded workaday music-making upon the pianist's restrained and sensitive performance.

Mr. Gaburo's work (the composer was present to acknowledge his well-deserved applause) operates in a twelve-tone system that is softened by some less rigid touches. The strictures of technique are loosened by an infusion of life and passion. Its occasional tenuousness never becomes diffuseness. Mr. Bernstein was a model of the sympathetic, alert, and efficient conductor. The "Till" performance was one of the finest this reviewer has heard. J. L. B.

April 5, A—On Sunday afternoon the program was the same as Saturday's, except that Glenn Gould played the Beethoven Concerto No. 3 for piano and orchestra, with a wide range of fluent expressiveness, technically and otherwise, a marked insight and sensitivity to the music, and due regard to its requirements for delicacy and finesse in execution. The orchestra, under Mr. Bernstein's direction, provided excellent cooperative support. L. C.

Pension Fund Benefit, New York Philharmonic, Leonard Bernstein, conductor, **Jack Benny,** violin, April 8, E—For

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the second year the well-known comedian was the guest for an uproarious program, not without a few good musical ingredients. He played Sarasate's "Zigeunerweisen," interpolating strains of "Love in Bloom." When the Philharmonic concertmaster, John Corigliano, exceeded him in tonal volume, or a tympanist crashed the cymbals too loudly, Mr. Benny, with immense hauteur, banished them from the stage. Mr. Bernstein opened the surprise party by having the men of the orchestra singing (not well but loudly) a madrigal by Orlando Gibbons, an early Purcell number and one of the Brahms "Libeslieder" waltzes. Mr. Benny also played the Saint-Saens "Introduction and Rondo Capriccioso," and in the course of it frowned at Michael Rosenker of the violin section, who also beat a hasty exit. The comedian made a humorous speech and called on such notables as Alfred Wallenstein, Mischa Elman and others to rise in the audience and take bows. He took the concertmaster's chair in Rimsky-Korsakoff's "Capriccio Espagnole" with devastating results. Later numbers included the Overture to "Tannhäuser," a Suite in F by Benjamin Franklin, orchestrated by Arcady Dubensky, and two sections from Mozart's B flat Serenade. The percussion group and the brasses both played selections, the latter doing Bernstein's "Music for Brass." Needless to say, the evening was a rousing success, capped by impersonations of famous violinists such as Elman, Szigeti and Heifetz. L. R. T.

New York Philharmonic, Leonard Bernstein, conductor, **Lukas Foss,** guest conductor, harpsichordist and pianist, April 11, E—Add to the foregoing that Foss figured also as composer, and it all adds up to a Foss evening. He was outstanding as a pianist in Mozart's Concerto No. 21 in C Major. His playing possessed not only extraordinary beauty but also an excitement which one is apt to forget as being in much of Mozart's music. As harpsichordist, Mr. Foss in Handel's Concerto in F Major showed himself as acutely aware of this composer's dignity, breadth, and nobility. He conducted these two works from the keyboard. In this latter capacity he was effective, albeit somewhat excessively vigorous in his movements.

It would be a pleasure to report that Mr. Foss was as successful in the role of composer as in the other three, but it must be said that his "Symphony of Chorales" does not quite "come off." According to the program notes, four Bach chorales serve as a source for the symphony's four movements, but "there is no direct reference to Bach's usage of the chorales." There are moments of rhythmic vitality, sonority, and brilliance, and some good ideas, but these are over-long in their development and the general effect is one of diffuseness. The third movement is the most appealing. An exciting performance of the "Tannhäuser" Overture ended the program. C. G.

CARNEGIE RECITAL HALL

New York Chamber Soloists, Feb. 21, 5:30—A feature of this concert by the fine group of singers and instrumentalists under the direction of Margaret Hillis was the United States premiere of "Ten Blake Songs" for tenor and oboe by Vaughan Williams, Blake Stern was an able tenor soloist. The Williams score exhibited the thematic beauty and fine harmonic feeling characteristic of the late English composer, but the values of Blake's exquisite poems were hardly raised to new heights in the process. Another novelty was Milhaud's "Quatre Poemes de Catullus," a rather precious setting of four verse sequences by the Latin poet, in which Mr. Stern again was the singer. Further soloists heard were Melvin Kaplan, oboist, Samuel Baron, flutist, Gerald Tarack, violinist, and Harriet Winogren, pianist. Other program items were chamber works by Handel and Schubert. D. T.

Maurice Gendron, 'cellist, and **Philippe Entremont,** pianist, Feb. 27, E—Two virtuosos of French origin, both of whom have played with leading orchestras this year, submerged their temperaments for an evening of chamber music with distinct success. In the Beethoven A major Sonata, Opus 69, it looked as if Gendron's instinct and training as a soloist would disturb the balance of the pair, but he tempered his tone for the "Arpeggione" Sonata of Schubert, and their relationship assumed greater refinement. In the matter of phrasing, the 'cellist's lines are a marvel of color and shape—the notes fragmented into distinct hues and the whole part of a definite design—and the song-like passages were all rewarding. Mr. Entremont gave even rapid passages a sparkling clarity to set off the dark shades of the 'cello. The duo excelled in the Sonata in D minor (1915) by Debussy for which they reserved their greatest *esprit* and, to borrow an American term, "togetherness." R. W. H.

Concert of Songs by Ned Rorem and William Flanagan, Feb. 24, E—It is easy to misjudge a composer. What he puts down can never be performed as he hears it in his mind's ear. Its spirit must break through the interpretation of the performer and overcome the prejudices of the listener. Ned Rorem was fortunate on this evening: Patricia Neway sang his "Cycle of Holy Songs" and his "Songs of Solitude and Pleasure" with ultimate comprehension of, and subjection to, what must have been the composer's most wishful dreams. Mr. Rorem himself was at the piano, to abet the inspiration and perfection of the performance. his rich accompaniments are half the art and beauty of his songs. It was a perfectly resplendent collaboration.

By comparison, Mr. Flanagan's music seemed stilted and ineffectual. He did not have the advantage of performing himself any part of the music, as did Mr. Rorem. In his "The Lady of Tearful Regret" and "The Weeping Pleiades," the generous and ,to our eyes, massively indefinite, gestures of Abba Bogin, conducting a chamber ensemble, did not appear to be providing either unanimity or inspiration; and baritone Jerold Sien, while blessed with a pleasing voice and technical facility, seemed pale against the dramatic and expressive power of Miss Neway—an enjoyable but unilluminating performance. This reviewer wishes he knew where to place the blame and sincerely hopes he is himself at fault. J. L. B.

Maria Petrova, soprano, Feb. 26, E—This attractive young soprano made her debut in a recital program, including among others, works by Richard Strauss, Rachmaninoff, Hugo Wolf and Moussorgsky. Conspicuous on the program was a first performance locally of a group of songs by the late George Antheil. Carroll Hollister was the excellent accompanist.

Miss Petrova possesses native vocal and interpretive talents of a high order, with musical imagination and sensitivity to textual projection to spare. In the latter aspect, her flair for the unusual was strikingly evident in the difficult and impressionistic Antheil songs. Her command of well-disciplined singing appeared less pronounced. There were instances of variance with the pitch and others where the tonal flow was restricted. Further serious study and recital experience should produce a more uniform vocal delivery to compare with her splendid basic assets of voice and artistry. L. C.

Henri Honegger, cellist, Feb. 27, 5:30—In a solo all-Bach program, Henri Honegger played the Suites Nos. 1 in G, 5 in C Minor, and 3 in C in a warmly com-

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municative manner. It was not a question only of agile left-hand and supple bowing—one took these for granted after a few measures of the opening Prelude; it was, rather, the poetry of his phrasing, the clarity and sureness of his concept of each movement as a whole, the resilience of his rhythm, and the tonal color which he achieved with the bow. The most obvious example of the last were the color contrasts he created between the first and second Minuets in the G Major Suite and between the first and second Bourrées in the C Major. The first dance, in each case, was strong and open-sounding, the second soft and almost "white" (followed by the *Da Capo* return to the first and a corresponding change of tone). And within all the movements, there were limitless gradations of shade which seemed to clarify yet another dimension of these great works. A memorable performance. S. F.

Matthew Raimondi, violinist, and **Russell Sherman,** pianist, March 5, E—These two young musicians were heard in an evening of Beethoven sonatas representing roughly three periods of composition—Op. 12, No. 2, the "Kreutzer" (Op. 47), and Op. 96. Everything was done tastefully and in style, but as ensemble playing it left something to be desired. That mingling of the spirit which transcends the technical business of playing together—two instrumentalists with a single breath between them, as it were—was absent. However, all the lesser musical values were present, including some wonderfully fastidious pianism by the very talented Russell Sherman (who made his first appearance with the New York Philharmonic this year). By far the most successful was the G. major Sonata, Op. 96, a lyric work of few storms and stresses which the pair played with suavity and relaxation, spinning out the long melodic dialogues with musicianly skill. The audience, heavily accented with professiosal musicians, especially approved this reading. R. H.

H. Peter Silker, bass-baritone, March 7, E—A fine voice, richly hued at the bottom and clear and resonant at the top, was used with impressive control by this young artist. Devoting the first half of his program to church music by Bach, Rosenmüller and Handel, with an aria from Haydn's "Seasons," he spun out the long florid lines easily, intelligently and without false vocal heroics. A Pfitzner group followed, and although his projection of German lieder was not exceptionally intense or moving, he was at ease in the genre and his singing always musical. Contemporary works included Poulenc's "Bestiaire," a witty group demanding the utmost in style and temperament, and songs in English by Michael Head, Martin Shaw and Vaughan Williams. These provided the climax of the afternoon—splendid creations of mood and music by a most skillful blending of personality and voice. R. H.

The Harpsichord Music Society, March 9, E—For their second concert of the season the Harpsichord Music Society gave an all-Handel program in conjunction with the New York City Handel Festival. The society's director, Sylvia Marlowe, was presented with a scroll from the city of New York during the intermission. The program listed two Concerti à 4, in D minor and in D major, Suite No. 7 in G minor for harpsichord, Sonata in C major for viola da gamba and cembalo, sonata in G minor, Opus 1, No. 6 for oboe and continuo, and Sonata in A minor Opus 1, No. 4 for flute and continuo. Miss Marlowe was the star of the occasion, but her colleagues (Claude Monteux, flute, Harry Shulman, oboe, and Janos Scholz, viola da gamba and 'cello) were excellent, and due honor was rendered to Handel. This program had been given at the Metropolitan Museum of Art Concert Hall a few nights previously. C. E. R.

New York Woodwind Quintet, March 10, E—This group of five men—flute, oboe, clarinet, bassoon, French horn—played with grace and precision throughout a program that included two first New York performances—quintets by Gunther Schuller and Walter Piston. Schuller, known for both his concert and jazz work, employs a strenuous twelve-tone idiom here. The results are novel but ultimately on the inexpressive side. Piston makes the most felicitous use of the wind combinations in an intricate, rhythmically arresting, melodically long-breathed score of great good nature. Also played were a trio by Vivaldi and a Quintet by the French composer Paul Taffanel, written in 1878. This, the second of two concerts by the group, confirmed the fact that they are very musical and thoroughly schooled in the niceties of ensemble playing. R. H.

Mary Lyons, coloratura soprano, Mar. 15, E—Mary Lyons in her recital revealed a coloratura soprano voice of lovely quality and promise. In Mozart's "Bester Jüngling" from "Der Schauspiel-direktor" and "Ach, ich liebte," from "Die Entführung aus dem Serail," she evinced admirable facility in the florid singing. In Turina's "Poema en forma de canciones," she showed spirit and charm. The lovely young soprano gave a good account of herself also in "Una voce poco fa" from "Barbiere di Siviglia," with silvery top notes, clear and true. It was a pleasure to hear Milhaud's "Quatre Chansons de Ronsard" done with intelligence and excellent French diction.

Miss Lyons has the ability to sing with warmth and charm, but she should work further on her low and middle register and develop a more secure tone to match her upper range. The program closed with a group of English songs by Floyd, Warren and Kingsley and a first New York performance of "A Song" by Herry. The soprano added two encores, Gershwin's "Summertime" and an arrangement by Estelle Liebling of "Mother Dear." Stanton Carter, the able accompanist, also played a well-received piano solo, Turina's "Dedicatoria." A receptive audience showed their obvious pleasure. L. C.

Dora Kartakova, soprano, March 19, E—Miss Kartakova, attractive young soprano, gave a varied and interesting song recital. Her first group of songs by Scarlatti, Caccini and Pergolesi included the former's "Gia il sole dal Gange" and an aria from "La Serva Padrona." Miss Kartakova has a light soprano voice of pleasing quality, but it is marred by breathiness and a slight tremolo. The second and third group of German songs were by Brahms, Beethoven and Korngold. In Marietta's Lute Song from "Die tote Stadt," the singer showed fine musicianship, but her voice is not always technically the servant of her emotional feeling. Miss Kartakova concluded her program with songs by Respighi, Dvorak and two Czechoslovak folk songs. Bela Szilagye was the able and accomplished pianist. L. K.

TOSSY SPIVAKOVSKY *was soloist with the New York Philharmonic Orchestra in the Manhattan premiere of Roger Sessions' Violin Concerto under* LEONARD BERNSTEIN.

Juliene Berk, soprano, March 20, E—The attractive young soprano presented an interesting and exceptional program for her debut recital. Miss Berk sang songs by Schubert, Hindemith, Milhaud and Barber in which she displayed musical versatility. The Schubert group was particularly charming. She has a soprano voice of lovely, rich timbre, even in scale and with easy top notes, and displayed a stage presence of graciousness and unusual poise. Lawrence Smith was the very able and talented young pianist. L. K.

Pasquier Trio, March, 22, A—For their last concert of the season the Sunday Concert Society presented the Pasquier Trio. These three brothers, Jean, violin, Pierre, viola, and Etienne, 'cello, have been playing together for over 30 years, and are well known in their native France, as in America. On this occasion they played a Prelude and Fugue in F minor ascribed to Mozart-W. F. Bach, Prelude and Fugue in D minor, Mozart-J. S. Bach, Trio by Jean Françaix, and the Mozart Divertimento in E flat major, K. 563. The two opening numbers, apparently transcriptions, were on the dull side. The Françaix work, dedicated to the Pasquiers, is very witty in the contemporary French style. The general level of execution was not very stimulating until the performers reached the Mozart Divertimento, in which they did their best playing. C. E. R.

Alice Esty, soprano, March 26, E—This recital included four groups of songs, three of which were given world premieres. Francis Poulenc's "Le Travail du Peintre," with sections devoted to Picasso, Chagall, Braque, Gris, Klee, Miro and Jacques Villon, was an unusual but most intrigue subject, and combined this composer's usual vivacity and appealing refinement. Claire Mann Brooks' cycle of "Significant Landscapes" had a rather Existentialist flavor, particularly in the sections titled "The night is of the color" and "Rationalists, wearing square hats." In the second half, the so-

(*Continued on page* 32)

REVIEW OF RECORDED MUSIC

Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, M. M. Smith, T. W. Thompson.

FOR STRINGS

Prokofieff: STRING QUARTETS NOS. 1, OP. 50, AND 2 IN F MAJOR, OP. 92. *ENDRES QUARTET.* Vox PL 11.100. Prokofieff's First String Quartet was written in 1930 on commission from Elizabeth Sprague Coolidge and was first performed at the Library of Congress. It originated in the richly creative time when the composer was sojourning in France and America, which also saw the composition of his *Love for Three Oranges*, and his Fourth Symphony. It sets forth clearly his distinct and unforgettable personality. The music is primarily lyrical and euphonious, brilliantly colored now and again with flashes of his characteristic disjointed melody and harmony.

Shortly after writing this work, Prokofieff returned to Russia, where, ten years later, while living in a peaceful valley in the Caucasus, he wrote his Second String Quartet "on Kabardinian Themes," employing the traditional music of the Mohammedan inhabitants of the Kabardino-Baldkarian region. Its opening and closing movements are vigorous and rhapsodically dance-like, while the "oriental" middle one is gentle and almost songlike, with passages that suggest a landscape of great but misty depth. The Endres Quartet has an especial power over the most rapid passages, though gentle ones in high registers have unpleasant glints of hardness and inflexibility. J. L. B.

Schubert: STRING QUARTETS (COMPLETE) VOL. 1: NO. 15, NO. 12, NO. 13, NO. 4, NO. 8, NO. 7 AND NO. 2. STRING QUARTETS (COMPLETE) VOL. 2: NO. 10, NO. 1, NO. 9, NO. 3 AND NO. 6. STRING QUARTETS (COMPLETE) VOL. 3 AND STRING QUINTETS: QUINTET, A MAJOR, "TROUT," QUINTET C MAJOR, QUARTETS NO. 14 AND NO. 5. *THREE RECORDS IN EACH VOLUME. ENDRES QUARTET WITH ROLF REINHARDT, PIANO.* A recording of all the Schubert quartets and the quintets is a musical Herculean task, not so much from the quantity of the output, but for the wide range of musical utterance found in these compositions, from the youthful Schubert of 1812 to 1828. The praiseworthy effort of the Endres Quartet in undertaking this task is not wholly matched by the results, for this is not the last word in the performance of these works. The recording is live and the presence is good, but one wants a shade more depth and subtlety. T. T.

FOR PIANO AND ORCHESTRA

Saint-Saens: CONCERT NO. 4 IN C MAJOR AND ORCHESTRA; **Milhaud:** LE CARNAVAL D'AIX. *GRANT JOHANNESEN, PIANO, THE PHILHARMONIC ORCHESTRA, GEORGE TZIPINE, COND.* EMI-Capitol G-7151. The pungent and saucy Milhaud score has a brilliant performance by Johannesen, who gives the music a dry but colorfully penetrating sharpness. The more conventional Saint-Saens does not enjoy substantial popularity, but has its engaging moments. Here it sounds pleasant but not attention-commanding. The performances by both soloist and orchestra are first rate and the sound is good. T. T.

Franck: SYMPHONY IN D MINOR, SYMPHONIC VARIATIONS. *PARIS CONSERVATORY ORCHESTRA; CHARLES MUNCH, CONDUCTOR; EILEEN JOYCE, PIANO.* Richmond B 19022. These are soft-spoken but authoritative versions of both works. Neatness of technique is everywhere matched by understanding and expressiveness, both in the orchestra and on the part of Miss Joyce. Both performances are former London releases, newly offered at a considerably lower price on that company's Richmond label. J. L. B.

Beethoven: PIANO CONCERTO NO. 3 IN MINOR, OP. 37. *PAUL BADURA-SKODA, PIANIST. THE VIENNA STATE OPERA ORCHESTRA, HERMANN SCHERCHEN, COND.* Westminster XWN 18799. A good, workmanlike reading of the Beethoven work in which Badura-Skoda gives a sensitive and well-devised performance, with solid orchestral backing by a veteran batonist of great scope and authority. The Vienna ensemble does not have all of the rich, warm tone one associates with some other performances. A worthy disc, if not outstanding in every particular. R. K.

FOR VOICE

FIVE CENTURIES OF SPANISH SONG (1300-1800) *VICTORIA DE LOS ANGELES, SOPRANO.* EMI-Capitol G-7155. Who can perform this music better, or even as well, as De los Angeles? These songs of the Gothic, Renaissance and Baroque periods would seem to have been written for her to sing and her lovely voice fits every motion of the music. Like her equally prized older RCA-Victor recording of similar repertory, this record is essential for those who appreciate superb vocalism. T. T.

FOR ORCHESTRA

Khatchaturian: SYMPHONY NO. 2. *STATE RADIO ORCHESTRA OF U.S.S.R., NATHAN RACHLIN, COND.* MGM KC-30002. A premiere recording and welcome addition to the composer's sparse disc repertory, this symphony has all the earmarks of popularity. Written in 1942, the score has a large-scale war "program"—major struggle, macabre skirmish (scherzo), funeral dirge and day of triumph. The melodies are smooth and full of sentiment and the harmonies are lushly oriental, in the vein of *Gayne* and the *Piano Concerto.* Brass fanfares are set off against haunting string figures. The whole adds up to a sprawling, dramatic opus performed with great intensity by the Soviet orchestra. R. H.

Sibelius: SYMPHONY NO. 2 IN D MAJOR. *THE BBC SYMPHONY ORCHESTRA, SIR MALCOLM SARGENT, COND.* Capitol G7124. Like the First Symphony of the same composer recorded by this orchestra and its noted conductor, the present reading is outstanding in its capturing of the spirit and the sound of Sibelius's moody, passionate music. The "out-of-doors" quality is retained. Great clarity of recording, with brilliant brass and woodwind effects especially notable. A definitive reading of the most popular of the Finnish composer's Symphonies. R. K.

Mozart: SYMPHONY NO. 34 IN C MAJOR, K. 338; **Haydn:** SYMPHONY NO. 104 IN D MAJOR ("London"). *THE PHILHARMONIA ORCHESTRA, RUDOLF KEMPE, COND.* Capitol G7150. Two readings of glowing tone and meticulous stylistic feeling. The golden quality of the sound is well typified by the gilt Baroque cherub on the liner cover. Mr. Kempe, remembered for his appearances at the Metropolitan a few seasons ago, gives a pair of performances that adhere scrupulously to the score, and are marked by a careful adjustment of tempo and dynamic considerations. The analytical notes are of superior quality. R. K.

Albeniz: IBERIA (orch. by Arbos); **Falla:** THE THREE-CORNERED HAT. *ORCHESTRE DU THEATRE NATIONAL DE L'OPERA DE PARIS, MANUEL ROSENTHAL, COND.* Westminster XWN 18798. The Paris Opéra orchestra is not perhaps the most lush or accomplished in the world, but in this case the two infectious scores are given with rhythmic incisiveness and *élan* that are out of the ordinary. The Albeniz-Arbos suite emerges as the more satis-

factory; the Falla excerpts have been often recorded with greater glamour, and here the orchestra tone tends to sound a little smudgy. But the two scores enshrine the heart of nationalistic Spanish music. On a grey day this disc, with respectable if not brilliant hi-fi qualities, can give one a decided "lift." R. K.

VIOLIN AND ORCHESTRA

Brahms: VIOLIN CONCERTO. *VIENNA PHILHARMONIC ORCHESTRA, CHRISTIAN FERRAS, CARL SCHURICHT.* Richmond B 19018. A Richmond low-priced re-release of London's earlier most salable works, this performance has, so to speak, been time-tested and been found worthy. It does not happen to fit this reviewer's idea of how the Brahms concerto should go: the tempos, while full of freedom and powerful expressiveness, are ponderous. If you like your Brahms like a warm bath, this is perhaps your disc. J. L. B.

FOR CHORUS

SEA CHANTIES: *THE ROGER WAGNER CHORALE.* Capitol FDS P-8462. Some of the more familiar sea chanties are arranged here for choral singing and presented with either harmonica or concertina accompaniment. This is a pleasant recording, well sung in a hearty masculine manner, and probably destined to sell well because of popular appeal. This writer wishes, however, to complain that his favorite chant, "Farewell to Grog," is missing! S. G.

STEREO

PIANO SOLO

Haydn: PIANO SONATAS NOS. 34 IN E MINOR, 48 IN C MAJOR AND 52 IN E-FLAT MAJOR, FANTASIA IN C MAJOR, ANDANTE CON VARIAZIONI IN F MINOR, *WILHELM BACKHAUS, PIANO.* London Stereo CS 6060. Backhaus is just the right performer for these works, which range through the last fifteen years of Haydn's writing for piano. It is one unfortunate thing for the musical world to ignore, as it does, the excellent pieces that minor composers often produced; it is quite another matter that music like this, by so great a composer, is very seldom played in recital. We cannot understand why not: it is music certainly as great as Mozart's comparable works; it is highly attractive in its graceful melodies and logical structure; and it is, rather than "easy," virtuoso stuff demanding highly disciplined technique and the most penetrating musical insights. Backhaus has these virtues in full measure: his stature as a player matches Haydn's as a composer, and no higher praise can be awarded. J. L. B.

'CELLO AND ORCHESTRA

Dvorak: 'CELLO CONCERTO; **Fauré:** ELEGIE FOR CELLO AND ORCHESTRA; *JANOS STARKER, 'CELLO, PHILHARMONIA ORCHESTRA, WALTER SUSSKIND, CON.* Angel Stereo S 35417. There are many kinds of excellence in this stereo disc. First, we have the essential greatness of the music, the first an impressive and substantial final product (1894-95) of Dvorak's stay in the United States, one of his very best works, the other being a haunting and lovely song of sadness and longing (1883) that may possibly be an elegy for Fauré's lost love, Marianne Viardot, whom he had met eleven years before and lost. The second lies in the soloist: he uses a magnificent Stradivarius, the "Lord Aylesford" (1696) and evinces in his sure stopping and bowing a supreme mastery. The third asset is the Philharmonia. This excellent playing group behaves not like a group but like a splendidly operating single musical instrument, and Susskind plays upon it with characteristic control and musical sympathy. J. L. B.

PIANO AND ORCHESTRA

Beethoven: CONCERTO NO. 4 IN G MAJOR, OP 58. *FRIEDRICH WUEHRER, PIANO; BAMBERG SYMPHONY; JONEL PERLEA, CONDUCTOR.* Stereovox STPL 510.640. Beethoven's Fourth Piano Concerto has long been darkened in the public eye by the shadows of the "Emperor" Concerto. This is not an unusual situation, of course — what concerto has not suffered in popularity because of the "Emperor"? — but it is more than ordinarily unjustified in the case of Beethoven's Fourth Concerto, the classic balance and restraint of which exceed all the others in his output. Wuehrer is exactly suited for his performance (he has done all of Beethoven's piano concertos for Vox). From the initial passages for piano alone, through the delicate, imaginative slow movement, to the jubilant closing rondo, he is at one with the music and with his efficient conductor. The technical engineering of the record is good. J. L. B.

VIOLIN AND ORCHESTRA

Mendelssohn: CONCERTO IN E MINOR FOR VIOLIN AND ORCHESTRA. **Bruch:** CONCERTO NO. 1 IN G MINOR FOR VIOLIN AND ORCHESTRA. *RUGGIERO RICCI, VIOLIN, LONDON SYMPHONY ORCHESTRA, PIERINO GAMBA, COND.* London CS 6010 (stereo). These are two eloquent romantic documents of violin pitted against orchestra. Ruggiero Ricci's playing is typical; he seems able to abandon all concern about technique in his subjection to the expressive demands of the music, but there is never a note that is not incised with care, the intonations perfect, the very liftings of the bow impeccably precise. Young Pierino Gamba conducts with such skill and perceptiveness that it is easy to forget how few years really have passed since he was a 15-year-old prodigy. The sound is fine, the total disc altogether satisfying. J. L. B.

VIOLIN, 'CELLO, ORCHESTRA

Brahms: DOUBLE CONCERTO IN A MINOR, OP. 102; "TRAGIC" OVERTURE; *DAVID OISTRAKH, VIOLIN, PIERRE FOURNIER, 'CELLO, THE PHILHARMONIA ORCHESTRA, ALCEO GALLIERA, COND.* Angel Stereo S 35353. Here is a beautifully wrapped package of fine playing. Its contents emphasize fullness and richness of sound—and Angel's Stereo excitingly presents it all, with clarity and brightness. Like the A Major Violin Sonata, the Double Concerto, Brahms' last orchestral work, saw its origin in the mountains near the Swiss town of Thun. Brahms made of it a kind of musical peace-prize for Joachim, whom he had deeply offended by championing the cause of the latter's wife in an unfortunate matter of divorce. The work succeeded in bringing the two men together again at Clara Schumann's house at Baden, where they played it with the 'cellist Hausmann. As was often the case, Brahms asked Joachim for technical suggestions—these the latter pencilled into the score—and then ignored them!

A substantial bonus for the listener is provided in the well-taken form of Brahms' darkly shaded *"Tragic" Overture.* This is in all respects an outstanding disc. J. L. B.

VOCAL CATCHES

CATCH THAT CATCH CAN, *THE NEW YORK CATCH CLUB, SAVILLE CLARK,* Expériences Anonymes EA-0312. "A catch is a piece for three or more voices, one of which leads, and the others follow in the same notes. It must be so contrived, that rests (which are made for that purpose- in the music of one line, be filled up with a word or two from another line; these form a cross-purpose or catch, whence the name," to quote William Jackson of Exeter, 1795. The musical settings by Purcell, Lawes *et al* are completely engaging if the words are racy at times. *Catch that Catch Can* is the name of a 17th-century collection (one of many; these were a popular sport). It goes without saying that stereophony is appropriate here. The whole production of this record reflects the supremely meticulous care that Expériences Anonymes devotes to each of its products, which by this time (the company was founded in 1955) include rich garnerings of music of the Middle Ages, music of the 16th through the 18th centuries, and unusual readings from the Old Testament in simultaneous Hebrew and English. J. L. B.

BALLET SUITES

Offenbach: GAITE PARISIENNE, **Khachaturian:** GAYNE BALLET SUITE. RCA Victor LSC-2267 (stereo). *BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, COND.* Mr. Fiedler puts his orchestra through a lively *Gaité,* with fast tempi; in fact the poor Peruvian must have to move extremely fast to keep pace with his music. The same holds true for the four selections of the *Gayne Suite.* The brilliance of the orchestration —especially the shrill sounds of the piccolo, the pizzicati of the strings, the timbres of the brass, and the various sounds of the battery—all are brought out with such fidelity that one feels one is in the auditorium itself. Kudos to Victor for its engineering! S. G.

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CONDUCTORS

Bruno Walter will conduct the Vancouver Festival orchestra in an all-Mozart program on Aug. 5 and 7, with Elisabeth Schwarzkopf as soloist.

Sir Thomas Beecham celebrated his 80th birthday on April 29 and is receiving world-wide felicitations at 12b St. George St., Hanover Square, London W. 1. . . . Conductor **Maurice Bonney** re-engaged for three years by the Albuquerque Civic Symphony. . . . The Oakland (Calif.) Symphony climaxes a drive for $75,000 with a dinner and Shakespearean Ball May 12, honoring retiring conductor **Piero Bellugi** and new conductor **Gerard Samuel.** . . .

Karl Boehm returned to Europe after a successful Met season during which he led "Wozzeck," "Meistersinger" and "Don Giovanni" and will conduct new production of "Flying Dutchman" at the Vienna State Opera, also the first Salzburg staging of Strauss' "Silent Woman," marking tenth anniversary of the composer's death. . . .

A shift in musical chairs occurs when **Guy Taylor,** conductor of the Nashville Symphony, assumes the podium of the Phoenix Symphony next fall. . . . **Peter Herman Adler,** conductor of the Baltimore Symphony, led Moussorgsky's "Fair at Sorochinsk" with the Rome Opera in April and later leads concerts in Bologna, Hamburg and over the BBC (Strauss program, May 27). . . .

Massimo Freccia has been engaged as permanent conductor of the Rome Radio Orchestra for the next two years. . . . The Springfield (Mass.) Symphony and Chorus under **Robert Staffanson,** has announced an opera program with excerpts from "Boris," "Orfeo" (Gluck) and "Don Giovanni" for next season, with **Kim Borg** and **Saramae Endich** as soloists. . . .

Three performances of Verdi's "Falstaff" concluded the current season of the Opera Society of Washington, D. C., April 10, 12 and 13 in Lisner Auditorium, **Paul Callaway** conducting.

■ The Netherlands National Band (premier Salvation Army Band on the Continent), under **Bernard Verkailk,** will tour the U. S. and Canada in May, in connection with the 350th year of the opening of the Hudson River Valley to Dutch pioneers. . . . **Kurt Saffir** conducted three performances of Beethoven's "Fidelio" with the Actors' Opera at the Gate Theatre in New York, Feb. 23, March 2 and 9. . . . The debut of the new Chappaqua (N. Y.) Chamber Orchestra, conducted by **Boris Koutzen,** took place on Feb. 5 at Horace Greeley High School in Manhattan. . . . **Antal Dorati,** conductor of the Minneapolis Symphony, took a flying trip to Italy to lead his work "The Way of the Cross" with the RAI Orchestra on Jan. 9; on Jan. 18 he directed the Florence Maggio Musicale Orchestra, then flew back to Washington to conduct the National Symphony in three programs. . . . The Yale University Concert Band will tour Europe in the coming summer. . . .

BENNO RABINOF, *violinist, right, looking over the score of Mendelssohn's Concerto with* ALEXANDER BLOCH, *conductor of the Florida West Coast Symphony during rehearsal of a recent engagement with the orchestra. He was appearing as guest artist at a concert for Mr. Bloch, before a capacity audience attending the Sarasota, Fla., performance.*

Andrew Foldi, basso, a member of Lyric Opera of Chicago since its first season, has been engaged as leading basso of the Santa Fe Opera for the third consecutive season (June 24-Aug. 19). His roles will be Henry VIII in the first American stage performance of Donizetti's "Anna Bolena," Osmin in "The Abduction" and Dr. Bartolo in "The Barber."

Handel's "Xerxes" Given At New York City College

Handel's opera "Xerxes" was given in concert form by the music department of City College of New York in the Aronow Concert Hall on the evening of April 4. The City College Orchestra and Chamber Chorus were ably conducted by Fritz Jahoda. An English version by T. N. Wilder and Samuel L. Sumberg was used in which the recitatives were replaced by a narrative spoken by Adolph G. Anderson of the faculty. Chief solo roles were sung by Constantine Casssolas as Xerxes, Velia Torres Nemenyi as Romilda, and in other parts Sylvia Mills, clarice Crawford, Arthur T. Andersen, Paul Bell and Thomas Carey.

New Bonn Hall Will House Beethoven Festival

The complete symphonic and choral works of Beethoven will be performed during the 22nd Beethoven Festival in Bonn, Germany—the composer's birthplace—which opens Sept. 18 with the inauguration of the new Beethoven Hall now under construction. The new concert hall, designed by Berlin architect Siegfried Wolske, will seat almost 1400 and features the latest acoustical developments. During the Festival, details of which will be announced later, outstanding Beethoven interpreters from all over the world will appear as guest stars.

COMPOSERS

Elie Siegmeister, conductor of the Hofstra College Symphony Orchestra for the past 10 years, has been granted a leave of absence by the College to accept an offer from Columbia Pictures to compose the score for a motion picture. . . .

The Winnipeg Symphony, under its new permanent conductor Victor Feldbrill, is presenting this season works by Canadian composers **John Weinzweig, Harry Freedman, Pierre Mercure, Murray Adaskin, Godfrey Ridout** and **Mr. Feldbrill** in its regular subscription concerts. . . .

At its concert in Willimantic (Conn.) on March 1, the Eastern Connecticut Symphony gave the first performance of **Charles Frink's** Symphony No. 2 for voice and orchestra. Victor Norman was the conductor, with Mary Langdon, dramatic soprano, as soloist. . . .

The First Symphony (for strings) by **Donald Shirley** was performed by the Gallery Concert Orchestra in Philadelphia at the U. of P. Museum, Lou Primavera conducting on Jan. 3. . . .

Scores by **Hunter Johnson** heard in a concert at the North Carolina Museum of Art in Raleigh on Feb. 8 included, among other works, a first performance of his song "If Pain for Peace Prepares," an Emily Dickinson setting sung by Ethel Casey with Walter Golde at the piano, and a hearing of his Piano Sonata with John Kirkpatrick as soloist. . . .

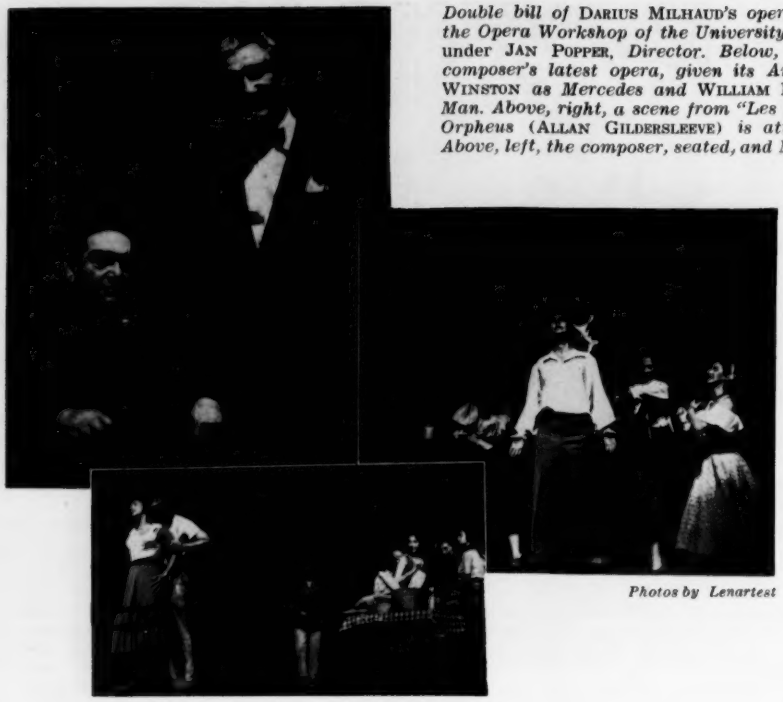
MANAGEMENT NEWS

David Oistrakh, celebrated Soviet violinist, and Pavel Lisitsian, leading baritone of the Bolshoi Theatre, have been signed for American concert tours by Columbia Artists Management, arrangements having been conducted with a delegation from the Ministry of Culture, now in this country, consisting of Nicolai N. Danilov, deputy minister, M. K. Belorezovsky and Eugene A. Ivanian.

For Mr. Oistrakh it will be his second tour of the United States, but on this occasion he will appear for the first time in Canada and California. Arriving late in November, the violinist will open his tour with concerts in Montreal, Ottawa and Toronto. Mr. Lisitsian, one of the artists named in the cultural exchange treaty between the United States and the U. S. S. R., will also come here next fall and will appear in New York, Philadelphia, Chicago, Washington, Minneapolis and other cities. The engagements are a result of a visit to Moscow last autumn by a Columbia delegation consisting of André Mertens, Leverett Wright and Chris Schang.

■ **Felix Popper,** former assistant conductor of the New York City Opera, has been named music administrator of the company.

Mr. Popper, who was with the group from 1950 to 1953, will return to fill a position that has been vacant since the fall of 1957, when Julius Rudel became general director.



Double bill of DARIUS MILHAUD'S *operas produced on March 16 by the Opera Workshop of the University of California in Los Angeles, under* JAN POPPER, *Director. Below, a scene from "Fiesta," the composer's latest opera, given its American premiere with* PATTI WINSTON *as Mercedes and* WILLIAM KERRIGAN *as the Shipwrecked Man. Above, right, a scene from "Les Malheurs d'Orphée," in which Orpheus* (ALLAN GILDERSLEEVE) *is attacked by the three Furies. Above, left, the composer, seated, and Mr. Popper after performance.*

Photos by Lenartest

THE NATIONAL SCENE

LOS ANGELES

■ On March 16 and 17 the Opera Workshop of UCLA presented a twin bill comprising two short operas by Darius Milhaud, "Les Malheurs d'Orphee" and "Fiesta." The latter one-act work had its American premiere, having been heard in Germany for the first time not long ago. The former opus, in three short acts, brings the Orpheus story to a contemporary setting, an island in southern France, where he is a healer of people and animals, enamored of a gypsy girl Eurydice. The lovers flee to the forest, where Eurydice dies, and when Orpheus returns to the village he is accused of murder and done to death by her three sisters. The opera, with libretto by Armand Lunel, was first performed in Brussels in 1926, with John Charles Thomas as Orpheus. The score calls for an orchestra of 13 solo instruments. The best one can say for the work is that it is an interesting experiment. But much of it, musically, seems forced. The lament of the animals as they bear away the body of Eurydice is touching, but the music lacks the impact that the composer's "L'Orestie d'Eschyle" made upon its listeners.

"Fiesta," a one-act opera with libretto by Boris Vian, is an ironic comedy set in a small South American fishing village. It is colorful and amusing, and has to do with a shipwrecked man rescued by fishermen, who thereupon celebrate with a fiesta in his honor. But the village beauty is smitten by him, and her jealous lover organizes a plot whereby the villagers kill him and consign the body again to the sea.

Dr. Jan Popper, musical director of the UCLA Opera Workshop, conducted both operas with that verve and immaculate musicianship for which he is known. Outstanding among the singers was the baritone Allen Gildersleeve as Orpheus. Here is a large, warm and resonant baritone of outstanding quality and projection. The subtle and suggestive stage setting of "Orpheus" were by Milton Horwath; the stage direction by Lotfollah Mansouri. The composer was present to receive the plaudits of the obviously pleased audience.

■ Erica Morini's recital in the auditorium of Beverly Hills High School demonstrated once again that she is still a queen among violinists. Miss Morini played Tartini's Variations on a Theme of Corelli, Bruch's G minor Concerto and Beethoven's Sonata No. 5, in F major, Op. 24, in which the violinist and her excellent pianist, Leon Pommers, attained a *rapport* often sought but seldom realized.

■ Bruno Walter returned to the Los Angeles Philharmonic podium on March 5 and 6 for the orchestra's 13th pair of concerts. The conductor, a resident of Beverly Hills, always draws a large, enthusiastic audience here, who know that they will experience musical magic whenever he is in charge. Mendelssohn's overture to "A Midsummer Night's Dream" was revitalized; but it was in Haydn's G Major Symphony, No. 88, that the hand of a master was apparent. We have become so used to fast and taut performances of Haydn, that it was a refreshing experience to hear this symphony in Dr. Walter's relaxed manner. A supreme reading of Schubert's Symphony No. 7, in C major closed an unforgettable concert.

The 14th pair, March 12 and 13, introduced the young Italian conductor Arturo Basile, who proceeded to charm Los Angeles music lovers. He opened with a rousing performance of Rossini's "La Gazza Ladra" Overture, and went on to Respighi's "Fountains of Rome," which I found wanting in many respects and over-fussy.

For the second half, Mr. Basile enlisted the aid of Lisa Della Casa, Dorothy Warenskjold and Mildred Miller for excerpts from "Der Rosenkavalier." Miss Della Casa was a delightful Marschallin; Miss Warenskjold's cool, silvery soprano served Sophie well; Miss Miller, for her part, paid only lip service to pitch as Octavian. The conductor gave a good account of the orchestral part.

Mr. Basile returned for the 15th pair on March 19 and 20. This time he had the genius of Nathan Milstein, playing the Goldmark Concerto in A minor, to lift his program. Other pieces were the overture to Verdi's "Nabucco," and Tchaikovsky's "Pathetique" Symphony, the latter given a somewhat lugubrious projection. The orchestra always played well for Basile, but the Philharmonic brass is still too raw for my ears.

On March 16, under the aegis of American Artists, Inc., young Peter Hewitt played a program in the Wilshire-Ebell Theater, a professional debut for the Los Angeles pianist, and quite successful. The program listed Beethoven's "Appassionata" Sonata, Schubert's "Wanderer" Fantasy, Aaron Copland's "Varia-

tions" and pieces by Ravel and Liszt. Mr. Hewitt has a facile technique and has obviously grown in musical stature in the past few years. Interest centered around Copland's Variations, composed in 1930, though to me they still seem to be somewhat contrived and overharsh.

■ On March 29, Pearl Whitelow, soprano, offered a recital of uncommon ingredients in Weinberg Auditorium. Of chief interest in the first half was a song cycle by Erich Wolfgang Korngold, "The Eternal." The cycle consists of four songs (the first, "Release," repeated at the end). I find in them a great deal of melancholy posturing, and a rather synthetic, Mahlerish style. After intermission Miss Whitelow sang Lukas Foss's rather aimless "Set me as a seal" from his "Song of Songs," and Mahler's "Ich bin der Welt abhanden gekommen," which the young singer projected with a warmth and vocal finesse found only in a seasoned artist. She also gave the world premiere of three new songs by Mario Castelnuovo-Tedesco, set to poems by Ulric Devaré. The poems are warmly romantic, and the composer provided music of great charm and melodic interest. The singer ended her program with Negro spirituals. Accompanied by Raymond McFeeters, Miss Whitelow was enthusiastically received by her audience. Her mezza-voce is superbly projected. She has line and a nice sense of phrase, and should go far when she overcomes her biggest fault—diction.

■ Other important events in March were Jan Peerce's enthusiastically received recital in Pasadena on the 17th; Mischa Elman's Concerto program with the Hollywood Symphony Orchestra under Vladimir Golschmann (Vivaldi-Nachez, Beethoven, and Tchaikovsky) on the 21st; a Beethoven sonata program by the cellist Gabor Rejto and pianist Adolph Baller on the 30th, and the organist Pierre Cochereau, who gave a program at the First Baptist Church in Santa Ana, under the sponsorship of the American Guild of Organists on March 31.

ARTHUR W. WOLF

BOSTON

■ In past years one has sometimes noted a let-down in performance intensity as the Boston Symphony nears the end of its season. Such has not been the case this year in spite of the rigors of a taxing, almost year-round schedule. Quality has been maintained and the direction has shown a consistent verve and freshness. Charles Munch has been at his buoyant best and guest conductors have contributed novelty and excitement.

The 19th pair of Friday-Saturday subscription concerts, March 20-21, brought the orchestra's associate conductor, Richard Burgin, to the fore in a brilliantly performed concert. While one could not applaud the choice of Beethoven's String Quartet in A Minor, Op. 132, as a fit medium for the entire string choir, the playing itself was first-class and the conductor led his colleagues with middle-road discrimination and tact. Schubert's Symphony No. 5 and the Strauss "Till Eulenspiegel" received deservedly hearty applause.

Bach "St. Matthew Passion" was presented the following week in the Thursday-Saturday sequence traditional during Holy Week. The Harvard Glee Club and Radcliffe Choral Society provided excellent background for the fine work of soloists Saramae Endich, soprano; Florence Kopleff, contralto; Hugues Cuenod, tenor; Mack Harrell, baritone, and James Joyce, bass. Daniel Pinkham was harpsichordist and Berj Zamkochian the organist in a well-balanced projection by Munch.

■ Carlos Chavez was guest conductor for the 21st paid, April 3 and 4, in the second half of the program. Mr. Munch conducted the "Masonic Funeral Music," K. 477, in memory of the former president of the trustees, Jerome D. Greene. A lively performance of the early but not exciting Mozart Divertimento in D major for strings, K. 136, opened the regular performance. More Mozart was provided in the Piano Concerto in G major, K. 453, heard for the first time at Boston Symphony concerts. Nicole Henriot-Schweitzer was the soloist, and while her normally facile technique was not always in evidence, Mr. Munch's excellent orchestra assistance and interest in the relatively unfamiliar work drew a cordial response from the audience.

Chavez was a commanding figure for the second half. In the Boston area this season as Charles Eliot Norton lecturer at Harvard, the Mexican composer has been much to the fore on the local musical scene. The opening work was his own orchestral arrangement of the Buxtehude Chaconne in E minor for organ, heard here for the first time in this version. If the original became submerged in color and glitter, one nevertheless was carried away by the sheer sound. The composer's "Sinfonia India" was extremely well-done and showed Mr. Chavez at his best both as composer and conductor. His Symphony No. 4 ("Romantica"), was a "first" at the Symphony concert. Again direction and performance were excellent, but the work is somewhat constrained within its formal jacket. Those sections sound best where the composer lets himself go in his normal style, which relies heavily on rhythmic effects and on evocations from ethnic sources.

■ Munch shared the podium again the following week, with Aaron Copland conducting his familiar and skillfully evocative "Appalachian Spring" ballet music. The first Boston Symphony hearing of his orchestral suite from the opera "The Tender Land" added little to the composer's reputation. All the compositional technique could not disguise the fact that the work discloses nothing particularly new in the composer's development.

Munch took over the last half in the Brahms Concerto No. 2 with Rudolf Serkin as soloist. Mr. Serkin scored a huge audience and critical success, but this reviewer must present a dissenting opinion, that there was little cohesion between piano and orchestra in a work which demands the finest integration for its proper effect.

■ Joseph Silverstein presented a faculty recital at Boston University. I had previously heard Mr. Silverstein only as first violinist of the resident quartet at the University, and I was completely unprepared for the superb artistry, technical skill and excellent interpretations that were forthcoming. A program for unaccompanied violin is the sternest test that can be imagined. An enormously discriminating audience simply would not stop applauding at the end. I have seldom witnessed such sincere appreciation from an audience largely made up of professional musicians and their even more critical wives. The list included the Bach Sonata No. 3; the Hindemith Sonata, Op. 31, No. 2; three caprices from the Paganini Op. 1; and the Bartok Sonata—all done in beautiful style, with dazzling technique and complete subordination of the means to express the musical meaning and to set forth the composer's ideas. JULES WOLFFERS

WASHINGTON

■ A recital of novel sort was given by Paul Olefsky, principal 'cellist of the Detroit Symphony, a performer well known and liked here, at the Carnegie Institution under the auspices of the Institute of Contemporary Arts. The program included the world premiere of an unaccompanied 'Cello Sonata (1956) by Kurt George Roger, well written in a not-radical modern idiom. The composer, resident in this city, bowed to applause. Mr. Olefsky also played Bach's D minor Suite for 'cello alone with fine skill and musicianship. Later came Kodaly's unaccompanied 'Cello Sonata, Op. 8, played with much color and spirit. He is certainly among the top masters of his instrument today.

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SAN FRANCISCO

■ The San Francisco Symphony under Enrique Jorda offered an uncut and carefully prepared, if somewhat restrained, hearing of Handel's "Messiah." The performance abounded in gratifying subtleties though the over-all effect sounded a bit remote and slow-paced. Vocal soloists familiar to local audiences were Dorothy Warenskjold, soprano, Katherine Hilgenberg, contralto, and Raymond Manton, tenor. All were at the peak of their form, and the newcomer McHenry Boatwright, bass, created a highly favorable first impression. The chorus, made up of the University of California Chorus, Glee Club and Treble Clef Society, sang musically though it was perhaps too subdued. Eileen Washington was the splendid harpsichordist, and Ludwig Altman the organist.

A note of musical festivity was supplied by the San Francisco Ballet in several performances, outstanding of which was a full-length "Nutcracker." A well-balanced cast, whose pantominic ability matched superb terpischorean skill, made of this performance a morning of delight. It is welcome that this group will again resume its place in the San Francisco Opera season in the fall.

■ Sylvia Marlowe, harpsichordist, gave one of her too-infrequent recitals on the West Coast, appearing at the Alfred Hertz Memorial Hall of Music in a beautifully balanced program entirely of 17th century composers, Couperin, Rameau, Bach, Handel and Scarlatti. In a magnificently projected recital, it is difficult to single out any particular work for merit, but perhaps her playing of Bach's Concerto in D Major lingers most in memory.

■ Returning to matters symphonic, André Kostelanetz gave a truly fine account of himself as guest conductor with the San Francisco Symphony (Jan. 10). Particularly good was his compact and flavorsome interpretation of William Schuman's "New England Triptych," which he introduced here two seasons ago. Soloist of the evening was the gifted young American pianist John Browning, who displayed admirable sensitivity and considerable musicality in his approach to the Rachmaninoff Concerto No. 2 in C Minor.

The Artists' Series presented the La Salle Quartet at State College, San Francisco, on Jan. 11. The program contained the fragmentary yet compelling "Five Movements," Opus 5, and "Six Bagatelles" of Anton von Webern, enthusiastically received. The most enthralling part of the afternoon was devoted to Schubert's Quartet in A Minor. The LaSalle Quartet has a singularly intimate tone, which made this work extremely enjoyable. These events by various ensembles are among the most exciting musical offerings of the local scene.

ALAN CAMPBELL

CHICAGO

■ The recent announcement of plans to restore Chicago's famed Auditorium Theatre came as exciting news here. A committee has been appointed by the Board of Trustees of Roosevelt University, which owns the theater (as it does the entire Auditorium building which houses the school), to enlist support and develop plans for returning the theater with its 19th Century tradition, to community and University use. The committee, headed by Mrs. John V. Spachner, a trustee of the University and of the Ravinia Festival Association, and including outstanding citizens of the Chicago area, is already at work and will make a report within six months. At that time it is expected that the $2.75 million necessary for the restoration will be pledged. Renovation of the theater would then begin immediately, with the Fall of 1960 set for the official opening of one of Chicago's valuable landmarks.

■ Each of Fritz Reiner's programs heard within the past month held orchestral and solo performances not to be forgotten. There was brilliant Berlioz, also Reiner's subtle, fresh Debussy "Prelude to the Afternoon of a Faun," one of the noblest of Beethoven's "Eroica" performance, and some dozen excerpts from Tchaikovsky's "Nutcracker" that came to life wonderfully under his magic wand. Each concert offered notable solo performances — Serkin's dedicated profound and pervasive playing of the Brahms Concerto No. 1: Milton Preves' eloquent, virtuosic performance of Bartok's Concerto for Viola (given its first hearing at these concerts); and a reading of Prokofieff's Concerto for Piano No. 2 by Andre Tchaikovsky, that roused a storm of excitement. The young pianist had his tremendous talent under firm control exploiting the difficult, controversial score with fervor and fury.

Other soloists of importance were Antonio Janigro, 'cellist, who made his first appearance with Reiner and the orchestra at the concerts of April 9 and 10, and Francesca Bernasconi, who despite her youth can be called a young artist. The aristocratic Mr. Janigro was impressive in his rich-toned, musically sensitive playing of the solo portions of Strauss' "Don Quixote." Miss Bernasconi's rich pianistic talent, beautifully cultivated, and remarkably mature musical mind for her 15 years were in evidence throughout her extremely musical performance of Saint-Saens' Concerto for Piano No. 2. The young pianist has that special gift of making contact with her audience, which she won completely on this occasion. This was Miss Bernasconi's fifth orchestra engagement in this country within a month, having played two performances of the Menotti Concerto with Leopold Stokowski and the Houston Symphony, and with the Tampa, Fla. and Toronto orchestras under Alfredo Antonini's baton.

Igor Gorin, baritone, sang to an appreciative audience in Orchestra Hall, on April 11. His early group of old Italian works included several Vivaldi offerings. A sameness of color and interpretation tended to make every song sound more or less alike. Mr. Gorin retains an effective upper register and his tones there were invariably well-focused and ringing. As encore he presented the "Largo al Factotum" from "Barber of Seville." The printed program ranged through Richard Strauss, Villa-Lobos and Nin to modern American works. Willard Straight, familiarly known to Chicago concertgoers as a soloist, provided effective accompaniments.

A recital by Dame Myra Hess is always a felicitous event, as was her Orchestra Hall recital, March 17—one of her most rewarding ones. The program opened with Bach's Preludes and Fugues in E Major and B Minor, the D Major Toccata, and included sonatas of Mozart (C Minor, K. 457) and Schubert (Op. 120) and the lofty Beethoven Op. 110. Dame Myra's audiences of musicians and music-lovers, that fill the halls wherever she appears, come knowing they will be lifted to high artistic realms.

■ Prospects for the 1959 Ravinia Festival season were viewed darkly a few weeks ago when it was thought that there would be no Chicago Symphony orchestra concerts—the backbone of the Festival's 23 previous seasons. But the scene looms bright, now that the six weeks' symphony season is on (minus regrettably, the Sunday evening concerts), and the enterprising Artistic Director, Walter Hendl, has assembled an imposing festival program, to be opened June 30 with Pierre Monteux on the podium for his 17th Ravinia engagement, to conduct the first three Chicago Symphony concerts. Mr. Hendl will follow Montex to conduct the second week of concerts, and the final symphony concert, Aug. 8. Other conductors engaged are Carlos Chavez, Vladimir Golschmann, André Cluytens, Alfred Wallenstein, and André Kostelanetz (for the July 14 Bastille Day program). Soloists for the Ravinia Symphony concerts will include Isaac Stern, Byron Janis, Richard Tucker, Frances Yeend, Rudolf Firkusny, Jennie Tourel, Leon Fleisher, and Augustin Anievas, pianist, appearing as 1958 Michaels Award Winner.

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RALPH NIELSEN, *tenor, well known to concert, oratorio and radio-TV audiences, examines a map in a Piper Tri-Pacer at Machesney airport (Rockford, Ill.). Here he is completing hours to become pilot of his own plane, which he expects to use in fulfilling many of his engagements around the country. One of his recent tours was an 8,000 mile Community Concert tour, which took him to the West Coast, and he is already booked for another to cover four states on the West Coast next January. An LP record has just been released of sacred songs by the Temple Time Choir, which Nielsen directs and broadcasts over 70 stations around the world. The versatile tenor will make his first LP record soon as soloist with orchestra and choir for Zondervan Victory Recordings.*

Concerts scheduled for the Ravinia Theatre will be presented by the New York Pro Musica ensemble (July 15 and 17), and Richard Dyer-Bennet (July 29 and 31). In the jazz category will be concerts by Les Brown and His Band of Renown (July 8 and 10), the Kingston Trio (July 22 and 24) and two special programs planned by Mr. Hendl, entitled "Story of the Blues," featuring Clara Ward and the Ward singers, Franz Jackson and the Original Jazz All-Stars, pianist John Davis, and blues singer Brother John Sellers. Studs Terkel will be master of ceremonies.

As grand finale, the New York City Ballet will take over the week of August 10 to present six performances including "Symphony in C," "Western Symphony," "Stars and Stripes," "The Seven Deadly Sins," "Interplay," "The Cage" and other ballets.

■ On March 20, Guy Johnson, a young Milwaukee pianist, appeared at Fullerton Hall in a recital containing, among other things, the Beethoven "Appassionata" and the Chopin B flat minor Sonatas. Both of these demand almost heroic resources, technically and musically, and therefore it is no reflection on Mr. Johnson's talents to say that he was unable to cope with them. He had made an excellent start in the Bach-Liszt A minor Prelude and Fugue, which he performed with a good deal of finesse. In two short Brahms pieces played between the two sonatas, Mr. Johnson displayed a good sense of Brahms' style, and often produced a lovely tone. The over-all impression was that of a gifted young man who plays with lots of flair, and with no apparent self-consciousness.

Aida and Louis Kohnop have made numerous solo and duo concert appearances this season. These included programs given by Mr. Kohnop at Chicago Teachers College; in the Chicago Public Library Series; a solo engagement with the Chicago Chamber Orchestra in Fullerton Hall concert, playing the Mozart Concerto for Piano in C Major (K. 503); a performance of solo parts in a recording with the Chicago Symphony of Bartok's Music for Strings, Percussion, Two Pianos and Celesta; and joint recitals with Alyne Dumas Lee and Carol Smith. Duo concerts were given by the Kohnops in Baton Rouge and Hammond, La., Clinton, Ia., and Webster Grove, Mo.; for the Mid-West Piano Conference at Roosevelt College; and both artists played in the Chicago Symphony performance of Respighi's "Feste Romane."

RENÉ DEVRIES AND DOSHA DOWDY

OKLAHOMA CITY

■ The mainstay of musical life in this city is the Oklahoma City Symphony Orchestra under its distinguished conductor, Guy Fraser Harrison. Although hampered by too small a budget, this orchestra in its subscription concerts and weekly broadcasts over the Mutual Network has established a tradition of introducing works by contemporary and little-heard composers.

Dr. Harrison has continued that tradition during the present season by performing so far 19 new scores. Works given world premieres were: Suite for Saxophone and Strings by Dave Ward; Divertimento by Grant Belgarian; Symphony No. 3 by Elie Siegmeister, Song settings of four Walt Whitman poems from "Leaves of Grass" by Leonard Kastle and Edmund Haines' Concertino for Seven Solo Instruments and Orchestra. The latter work, quite modern in its idiom, yet classical in its form, shows some distinct craftsmanship and stays afar from any eclecticism. It is the first of three works the orchestra is enabled to commission through the American Music Center by a Ford Foundation grant.

Siegmeister's new Symphony, an 18-minute piece in three movements played without interruption, is written in the symphonic form. Not very strong in its melodic invention, it shows a predominant rhythmic character, always fresh and interesting and quite skillful in its orchestration. The introspective and meditative element is not missing. It is built on three short and concentrated motifs which the composer utilizes with great talent and aptitude.

Among the works which had their first performance in Oklahoma City, the following deserve to be singled out: Paul Fettler's "Contrasts" for orchestra, a Minneapolis Symphony commission under Ford Foundation grant. The composer himself describes it as a "non-traditional symphony" . . . although in "the traditional four movements." Originality in its rhythmical design did not quite compensate for its somewhat short-winded melodic invention.

We mention further Leonard Bernstein's witty and well orchestrated Overture to "Candide" and Ralph Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," partly gregorian, partly folksy, but throughout noble in its expression and musical diction. Samuel Adler's Overture "Summer Stock," which was a featured American work at the Brussels World's Fair, expresses well "the light and fluffy spirit of Summer Stock comedies" and gives convincing evidence of the composer's talent and technical proficiency in writing for orchestra.

Soloists included Isaac Stern in a superb but somewhat cool performance of the Brahms Violin Concerto; Johanna Martzy, who played with excellent intonation the Mendelssohn Violin Con-

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certo; Moura Lympany, who gave an accomplished performance of the Rachmaninoff Piano Concerto in D minor; Victoria de Los Angeles, who sang with a wonderful quality in the upper range and a rare sonority for a soprano in the lower register. Leon Fleisher's playing was an exhibition of strength, brilliance and ease at the same time. Marcel Grandjany, master harpist, played Handel and his own "Poem" for harp and orchestra with horn obbligato with Harvey Garber as an extremely fine horn player. Mischa Elman proved his old magic in a masterly recital. Sylvia Zaremba in Saint-Saens' Piano Concerto No. 2 turned out to be as powerful a pianist and as sound a musician as one can hope for. LOUIS MAY

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SEATTLE

■ This city is developing some unusual musical advantages. The latest announcement was the decision to found the University of Washington Festival Opera Company, open to all singers of the Pacific Northwest. The University will sponsor this organization and Stanley Chapple, director of its School of Music, who has conducted many opera performances by the school's forces, will be the musical director. He will hold auditions immediately. It is expected to launch the project with two performances of a double bill including "The Impresario" by Mozart and "Gianni Schicchi" by Puccini next August. Beginning in 1960, there are plans for two annual festivals in the spring and fall.

Heralding a new era in city high school music (Music Director Jack Schaeffer believes this may be the first such arrangement in the United States), string quartets have been formed in five high schools. Beginning in January, they were to meet separately each week for 90 minutes of instruction and coaching from a prominent Seattle musician. The plan is financed through the annual "Music for Youth" scholarship fund raised through high school students' $1 memberships entitling them to attend two Symphony concerts. (These concerts are in turn financed by the Music Performance Trust Funds of the recording and television industries.) Milton Katims last spring made the proposal to encourage chamber music playing among young people.

■ At the college level, the second in a new series of concerts played on the University of Washington campus by the Seattle Symphony Orchestra took place in February. Since the University requires that student-sponsored events of this type be pre-sold many weeks in advance, the near sell-out and great enthusiasm evinced on the huge campus amazed many a skeptic.

The bountiful good music Seattle has to offer children of surrounding areas has been restricted only by lack of interest and/or money on the part of some officialdom. Therefore a recent grant of $10,000 to provide half the cost of a series of 20 free concerts for county school children is a momentous step. Demands on the county budget were unusually heavy, and hundreds of elementary, junior high and high school students may thank the King County commissioners for their rapidly awakening interest in good music for the young people. The concerts will be played by the Seattle Symphony.

■ Children's concerts got another large financial boost from a memorable "Candlelight Musicale" on Jan. 11 in which Claudio Arrau shared honors with Mr. and Mrs. Milton Katims (viola and 'cello respectively) and the Symphony's two first-chair violinists, concertmaster Henry Siegl and assistant Heimo Haitto. All donated their services to the benefit, a remarkable event in light of the fact that only one rehearsal was possible. The string ensemble opened with Haydn's "Quinten" quartet, after which Arrau thrilled the nearly 600 guests (who had paid $10 each to attend) with a commanding interpretation of the Beethoven "Waldstein" sonata. The program closed with Dvorak's Piano Quintet in A major, well performed by the quartet and beautifully coordinated by Arrau, who gave the piano score a lyrical, rhapsodic reading. Arrau later played the Beethoven C minor Concerto with Katims and the Seattle Symphony on two evenings.

■ Henry Siegl, former New Yorker and now concertmaster with the Seattle Symphony, drew critical acclaim in December when he made his first appearance as virtuoso, playing the Dvorak A minor Concerto at a pair of subscription concerts. His excellent interpretation of the work was further enhanced by the Duke of Cambridge Stradivarius he borrowed for the concerts. At the same concerts, California composer John Vincent took the podium to conduct his own Symphony in D.

Recently, with other concert series in mid-season, the Little Orchestra of the Seattle Symphony opened its "little season" of four concerts with music programmed with obvious relish by conductor Katims: Haydn's "Symphonie Concertante in B-flat for Oboe, Bassoon, Violin and 'Cello"; Bartok's "Music for Strings, Percussion and Celeste"; Concerto in D Major for Viola da Gamba by Tartini, and for a finale, Ibert's flippant "Suite Symphonique." Eva Heinitz was an expert soloist on the viola da gamba. JO ANN D. PATTERSON

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AUDREY PAUL, *attractive mezzo-contralto, en route to recital engagement in River Rouge, Mich. On March 31, Miss Paul made her second solo appearance this season accompanied by the Chicago Symphony, with the Apollo Musical Club, in Kodaly's "Te Deum." Her first was with Swedish Choral Club in Handel's "Messiah," which she also sang with five other choral organizations. In April Miss Paul was soloist in Verdi's "Requiem" with the Euterpean Choral Club. She recently recorded solo selections on the long-playing record, "Christ Is Born," for Chime Records. Each season the gifted mezzo sings numerous concerts for Community and Civic Concerts as "Carmen" in the production, "Carmen and Jose" with Ralph Nielsen and the Marlinn String Trio, and will make her first West Coast tour in this production for Community Concerts early in* 1960.

CINCINNATI

■ With the departure of the Cincinnati Symphony on Feb. 28 for its annual tour through the South, important musical events for this Ohio city have dwindled. Before the orchestra's exodus, however, the Queen city had an opportunity to judge the qualities of Peter Maag, Swiss conductor, who effected his United States debut at the Feb. 13-14 concerts. Without mannerisms or histrionics, Mr. Maag easily made his intentions clear to the musicians. His conducting is meticulous and precise as to detail and is obviously motivated by the purpose of securing as good a balance as possible with the forces under his control. For the debut, which received the earnest approval of the audience, Mr. Maag's program consisted of the Mozart Divertimento in F-Major (K. 247), Stravinsky's "Pulcinella" Suite, and the "Pictures at an Exhibition" by Mussorgsky-Ravel.

Music Hall had to put out the SRO sign for the 17th appearance with the Cincinnati Symphony Orchestra (Feb. 20-21) of Artur Rubinstein, who thus became the first soloist to appear so often with the orchestra. Rubinstein's vehicle was the Tchaikovsky B-flat Minor Piano Concerto, which he discoursed in the grandest of manners. In addition to differing points of view with regard to tempi and interpretation between conductor Max Rudolf and the soloist, it was apparent that Rubinstein was not in top form on the occasion.

For the purely orchestral parts of the program, Rudolf gave evidence of a universality of spirit that covered many styles. The courtly attitude of the Haydn Symphony No. 97 in C-Major interfered in no way with its deliciously bustling manner; Kodaly's "Five Dances from Galanta," sensuous and full-bodied, gave the orchestra a virtuosic opportunity for brilliant display; in the "Sea Interludes and Passacaglia" from "Peter Grimes" by Britten, Mr. Rudolf was at his most forceful best and easily captured the underlying tension of the music.

■ To this observer, the appearance on Feb. 18 of the Detroit Symphony Orchestra, directed by Paul Paray, as part of the College-Conservatory Artist Series, was something of a disappointment. The orchestra is strongest in the woodwind section, weakest in the upper strings, although there is good balance between strings and the brasses. The Beethoven Seventh Symphony seemed heavy and labored, although it gained in interest as it went along. The "Tannhäuser" Overture was ragged in its attacks and edgy in the upper regions. Mr. Paray is at his best in big effects and displayed a fine sense of drama in the "Death and Transfiguration" of Strauss. The program concluded with persuasive rendition of "La Valse" by Ravel.

The Cincinnati Music Drama Guild celebrated the 10th anniversary of its pioneering venture on Feb. 27, 28 with a brightly costumed and artistically unified production of "The Unicorn, the Gorgon, and the Manticore" by Menotti. The youthful dancers and chorus showed the results of excellent training in this Cincinnati premiere of the Menotti work, which was under the capable direction of Hubert Kockritz. "The Telephone," one-act opera by Menotti, was the curtain-raiser. It was charmingly done, with clear diction and fresh vocal quality by Shirley Bowman and Robert Williams.

For its latest gesture honoring the contemporary composer, "New Music," on Feb. 11 presented world premieres by Scott Huston, Lani Smith, and John Haussermann, in addition to the Cincinnati premiere of the Serenade for flute, strings and harp by Roussel.

■ The Cincinnati Summer Opera will have a welcome "face-lift" for the coming season. It will open on June 20 for a season of four weeks, comprising 18 performances of nine operas. Outstanding leaders in lyric theater stage direction, set design, and choreography have already been signed. Dino Yannopoulos, of the Metropolitan, will be stage director; Wolfgang Roth the scene designer, and Nelle Fisher, best known for her dances in "Brigadoon," the new choreographer. Musical director Fausto Cleva will have the assistance of Alberto Zedda, formerly of La Scala in Milan, and Ignace Strasfogel, of the Metropolitan. Among the new singers will be Giuseppe Di Stefano, tenor, who will appear in "Andrea Chenier"; a new and as yet unidentified soprano "discovery," and Constantine Ego, La Scala baritone, who will sing Scarpia in "Tosca."

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ARTHUR COHN, composer, left, discusses his work, "Quotations in Percussion," which had its world premiere on March 17 by the Manhattan School of Music Percussion Ensemble, with GEORGE BOBERG, center, member of the ensemble, and PAUL PRICE, director of the group and head of the school's Percussion Dept.

Steinberg, Ormandy, Schippers To Be Boston Baton Guests

The Boston Symphony Orchestra has announced that William Steinberg, musical director of the Pittsburgh Symphony, has been invited by Charles Munch in January, 1960, to conduct the Boston Symphony for the first time as guest during two weeks in Boston and one week on tour. Eugene Ormandy, music director of the Philadelphia Orchestra, will exchange orchestras with Dr. Munch during one week of the 1959-60 season, as he did in March, 1957. Thomas Schippers will also make his second visit to Boston to conduct the orchestra during the 1959-60 season.

ASCAP Aids Orchestras

The American Society of Composers, Authors and Publishers (ASCAP) has voted a fund of $5000 to be awarded by its Symphony and Concert Committee to major symphony orchestras in America, Paul Cunningham, ASCAP's president announced. Among the orchestras which have already received these awards are: the Atlanta Symphony, the Baltimore Symphony, the Dallas Symphony, the Kansas City Philharmonic, and the National Symphony.

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Mildred Dilling
HARPIST

Robert Mueller
PIANIST

Carlos Salzedo
HARPIST-COMPOSER

■ Vassar College, soon to mark its centenary, has given a Commission to **Robert Middleton,** associate professor of music on its faculty, to compose a two-act chamber opera, "Keyboard and Crowns." . . .

ARTISTS HERE AND ABROAD

Thomas Scherman and his Little Orchestra were the first foreign artists ever to perform in the Presidential Palace of Vietnam, when they gave a command performance on March 19 for President Ngo Dinh Diem and an invited audience of 40, including U. S. Ambassador and Mrs. Aldrich Durbrow.

Cellist **Pierre Fournier** is to play at seven European festivals, Lucerne, Edinburgh, Montreux, Ansbach, Divonne, Engadine and Holland. . . . Pianist **Robert Mueller** will be soloist in an all-Gershwin concert under Alfonso d'Artega with the Miami Symphony on July 19, and in 1960 is to play in Austria, England, West Germany, France and Italy. . . . **Julian Seaman,** formerly music editor and critic of Cue, the New York Mirror and New York World, has been appointed associate music editor of the Grolier Society, Inc. . . . The sixth annual memorial concert for Artur Schnabel, at the Met Museum of Art, April 1, included **Blanche Thebom, Helen and Karl Ulrich Schnabel** and the **Galimir String Quartet.** . . . **Jean Madeira** recently appeared with the Tulsa Opera and Dallas Symphony, and then planed to Naples to sing Dalila in her debut with the San Carlo Opera Company. . . . **Grace Hoffman** will be the Kundry in a new staging of "Parsifal" at the Stuttgart Opera, before returning to appear at Bayreuth, and in September at opening of new Beethoven Hall in Bonn. . . . Pianist **Gyorgy Sandor** was the first soloist with the Honolulu Symphony after Hawaii became the new Fiftieth State. . . . A Handel recital was given by soprano **Adele Addison** and harpsichordist **Albert Fuller** in Kaufmann Auditorium, New York, April 18. . . . **Adolphe Frezin** has been appointed co-principal of the 'cello section of The Cleveland Orchestra by Conductor George Szell.

■ Carlos Salzedo was soloist last month with the Muncie (Indiana) Symphony Orchestra, Robert Hargreaves conducting. An additional concert, two nights later, was listed in which a quarter-of-a-million dollars worth of harps were exhibited and played by their owners in a program directed by Salzedo. Lillian Philips appeared as soloist assisted by the Ball State String Quartet, Charles Hubbard, flutist, Roland Styles, clarinetist, the numbers alternating with those of the harp ensemble.

Igor Stravinsky will receive the first international music award of $7,140 from the Sonning Foundation in Copenhagen, when he goes there in May to conduct his works. . . .

Andres Segovia, Spanish guitarist, on March 10 received from Mayor Robert Wagner the New York City Scroll for Distinguished and Exceptional Merit in a ceremony at City Hall.

Claudio Arrau recently closed his 18th tour of U. S. and is now back in Europe, where he will play cycles of all the Beethoven Piano Sonatas in Berlin, Hamburg, Zurich and London between March nad June. . . .

Pianist **Rudolf Firkusny** left on March 10 for a tour of Australia, will give 34 concerts there before June 1. . . . Because a closing motor door inadvertently bruised his right thumb, Russian violinist **Igor Besrodni** elected to close his American tour in Chicago on March 3. . . . New chorusmaster **Vincenzo Giannini,** from the Bologna Teatro Comunale, is now auditioning members for the San Francisco Opera chorus. . . .

■ Met tenor **Jan Peerce** was reputedly the first major concert artist to appear in Alaska since it became a State when he sang on March 28 in a concert in Achorage for the Community College there. . . . **Ilona Kombrink,** soprano, made her bow with the New York City Opera in its opening night "Maria Golovin". . . . Pianist **Willard Straight** gave the first Washington performance of his suite "Meters for Piano" in a recital at the Washington Gallery of Art. . . .

■ Mildred Dilling, "First Lady of the Harp," has started on her annual transcontinental recital tour, playing from the Northeast sector of the country to Anacortes, Washington, down the West Coast and back to NYC. A "Mildred Dilling Day" was enacted and celebrated by the harpist's home town of Marion, Ohio, with receptions, key-to-the-city presentation and all municipal honors.

Clara Ward and the **Ward Singers,** now on a four months' tour of Europe, will appear this summer in two concerts at the Ravinia Festival on Aug. 5 and 7. Their regular tour includes, to date, engagements in Boston, Passaic, New York (Town Hall), Detroit, Los Angeles, Oakland, San Francisco and at several colleges. . . .

THE CHOIR CORNER

By LEON CARSON

ORATORIO OPPORTUNITIES FOR TODAY'S SINGERS

THE resurgence of oratorio this year, in view of the Handel bicentennial, and the 150th anniversary of Josef Haydn's death on May 31, opens many opportunities for the singer. Too often one hears the complaint that the vocalism in this medium is not today as good as it was only a score of years ago. Nevertheless, New York has heard some very creditable performances this winter in which, at least, the artistic aims were high.

Without reference to the orchestral phases of the oratorio, the vocal art is the particular cynosure of listeners. We are not forgetting the importance of the chorus, but the aria and recitative performed by solo artists are the points in the performance toward which ears are particularly attentive. And it is here that the singer with a fine vocal method and artistic instincts can contribute a really creative effort to the performance.

■ The important declamation known as the recitative is one of the most vital parts of religious music, a prose setting of the narrative or dialogue. It tells the story—in fact, it is rhythmic speech set to music. Only when the meaning and natural emphasis of the text are adequately conveyed to the listener, can the composer's work be understood and appreciated by those who listen. The realization of all this becomes a key to the singer's communicative art.

There is much inadequate recitative singing heard in oratorio performances today. Fundamentally, this lack may be traced back to the studio, where often the importance of the recitative is overlooked, with a consequent weak and erring evaluation of musical notation values, tempi, and accentuations.

From a basic absorption of the true meaning of the text, the real oratorio singer must expound that text not only well vocally but with expressiveness and disciplined imagination. The character thus portrayed becomes truly human—and interesting to the audience.

In oratories such as Bach's two great "Passions" and in "Messiah," "Judas Maccabaeus" and other works by Handel, there are many phases of exacting recitative singing in which the vocalist must employ to the maximum his or her vocal ingenuity, intelligence, imagination and dramatic intensity.

■ Currently, oratorio presentations appear to be on the increase, particularly in the larger centers of the country. This is a hopeful sign. There are also some popular modern examples, such as Fauré's "Requiem." Many oratorio singers of national and international fame, whose performances were based on a well-disciplined tradition, are no longer active or are gone. This opens opportunities to younger singers who will perfect this art.

Major weakness of today's presentation of oratorio is that too many minds are at variance, with inadequate and individual concepts of interpretation and style. All this needs further effort and remedial work.

To repeat—let's place more thought, meticulousness and wholesome dramatic insight into the performance of the oratorio!

German City to Mark Merchant Prince's Memory

A series of three unusual concerts will be featured this summer in Augsburg, Germany, honoring the 500th anniversary of the birth of the 15th-century merchant prince of that city, Jakob Fugger "The Rich," according to the German Tourist Information Office. "Music of the Fugger Era," presented by the Camarata Academica of the Salzburg Mozarteum under the baton of Professor Baumgartner, will consist of a Mass in St. Ulrich's on June 28, a concert of sacred music at St. Anna's (site of the Fugger family tomb) on July 8, and a concert of secular music in the rococo festival hall of the Schaezler Palace on July 22.

CHOIR CONCERTS

CARNEGIE HALL

The Cantata Singers, Alfred Mann, conductor, April 14, 7:45 P.M.—An uncut performance of "Messiah" arranged for vocal and instrumental forces approximating those of the composer's day marked the actual bicentenary of his death. Mr. Mann, who is resigning the conductorship at the end of this season, to be succeeded by Thomas Dunn, drew many of his precedents from a study of the master's own autographs. He reverts to the original score before Handel rearranged the work after its Dublin premiere, so that in this performance a few arias were shifted from female to male voices, or vice versa.

Mr. Mann used the earliest draft, which avoids the long da capo arias of 18th and 19th century arrangers, and goes back to simple baroque instrumentation. The resulting style is often in the madrigal tradition. By this process dramatic effect is increased. The orchestra was reduced to about thirty, mostly strings and woodwinds, with a few brasses and percussion used for the "Hallelujah" and the final chorus.

Late thirteenth century processional or altar cross of silver gilt, made for CARDINAL PETRIGROSSI. *(Courtesy of Metropolitan Museum of Art, Cloisters Collection, purchased* 1953.)

The soloists included Helen Boatwright, soprano; Russel Oberlin, counter-tenor, who sang all the alto arias; Charles Bressler, tenor, and Kenneth Smith, bass, with Albert Fuller at the harpsichord and Melvin Strauss, the assistant conductor, at the organ. All these performed with great sincerity and feeling, and—according to the custom of Handel's own performances—the solo singers joined in the choral passages.

This was a memorable performance, lacking only some of the greater solo voices of the day and a more resonant choral reserve to make it one of the most effective given in recent years in this city. R. K.

TOWN HALL

The Paul Roberts Choir, April 9, E—This serious body of singers from Philadelphia, which made its debut here in 1957, presented a second concert, singing a carefully planned program consisting, among others, of the "Five Geistlich Chore" of Gallus, Bach's Cantata No. 131, the "Marienlieder" of Brahms, and excerpts from Bizet's "Les Pecheurs de Perles." Paul Roberts, founder of the Choir, conducted in a musicianly manner, and the mixed chorus was accompanied by a group of musicians from the Philadelphia Orchestra. Wendell Pritchett was at the piano, and the vocal soloists were James Bradford, bass; William Massey, tenor, and Emily Jones, soprano. Much of the vocal ensemble work was marked by a finely integrated tonal balance, and an ingratiating, warm-hued quality; also a well-defined precision of attack and phrase release. The chorus' rendition of the 16th century Gallus compositions revealed a devotional style, and a depth of disciplined emotional and musical sensitivity and communicative beauty. The choral performance of the Bach cantata proved a distinctive feature of the evening, ably assisted by the Philadelphia instrumentalists, although the interpolated tenor and bass renditions left something to be desired in the way of effective vocal projection. L. C.

CARL PALANGI, *bass-baritone, in Milan, enjoys a promenade with* CLARA PETRELLA, *left, soprano of La Scala, and* MARIA MARCUCCI, *formerly of the same opera company.*

THE INTERNATIONAL SCENE

PARIS

■ The most important event of the month was the opening of the third season of the festival series, Theatre des Nations. This year the performances (25 operatic and 25 ballet) will be held in the Theatre Sarah-Bernhardt. Eleven different countries will be represented, including both East and West Germany, India, Jugoslavia, and the United States (Jerome Robbins Ballets).

The opening performance was Richard Strauss' "Ariadne auf Naxos," presented by the West Berlin Opera. The performance was preceded by several press conferences. Carl Ebert, director of the Berlin Opera, and Günther Rennert, stage director, discussed the famous Strauss work and the remarkable settings and costumes designed by Ita Maximowna, and presented the singers, who enjoyed a brilliant success at the gala performance. The audience enthusiastically admired the radiant beauty of Lisa della Casa as Ariadne; the charm and prodigious vocal technique of Erika Köth, who surmounted with extraordinary facility the redoutable difficulties of the role of Zerbinetta; the ample voicess of Helga Pilarczyk and the tenor W. McAlpine, and the orchestra under the baton of Silvio Varviso.

■ At the Opéra, George Balanchine was the choreographer of a new ballet, "Symphony," based on Gounod's D major symphony. Balanchine has coordinated the dance with the music to the point that the entries sof the ballet correspond to those of the themes in the symphony. The ballet thus becomes a charming divertissement, where the plastic beauty of the dance is enhanced by the ravishing pastels of the costumes. The youngest stars of the company, Josette Amiel and J. P. Andréani, were the protagonists and the baton was in the expert hands of Robert Blot.

A few days later the Opéra celebrated the centenary of "Faust," which has long since had its 2000th performance. We heard in succession three Marguerites, as many Fausts, two Siebels, two Mephistos, and one Valentin, Gabriel Bacquier, a wonderful artist who was the hero of the evening. We must also mention the soprano Jeanne Segala, the tenor Paul Finel and the conductor Louis Fourestier.

■ The Opéra-Comique presented an amusing opera-bouffe in one act, "La Veridique Histoire du Docteur." It was a complete success, thanks to the excellent score of Maurice Thiriet. The orchestra played brilliantly under the adroit direction of Etcheverry. The really comic staging of André Boll, the tasteful costumes and settings of Suzanne Roland-Manuel, and the excellent singers and actors of the cast, all made this a veritable model of an operetta.

I must also mention the Ballet-Théâtre of Maurice Béjart at the Theatre des Champs-Elysées. They present the latest choreographic experiments, mixing surrealism with the most daring realism. Béjart has called in composers of concrete music (music made up entirely of sounds modified by electronic apparatus), notably Pierre Henry and Pierre Schaeffer, for his ballets "Orphée" and "Symphonie pour un Homme Seul." These very interesting works were accorded a mixed reception.

■ The past quarter has been so filled with concerts and recitals that I can only mention those of the renowned singers Elisabeth Schwartzkopf, Theresa Stich-Randall, Consuelo Rubio, Irmgard Seefried (who with her husband, the violinist Schneiderhan, gave the first performance of a "Capriccio" by the Swiss composer Rolf Liebermann) and the concerts of the conductors Hans Rosbaud and Carl Maria Giulini.

I must, however, devote a few words to the last concert of the Domaine Musical, which always presents works of great interest inspired by dodecaphonic theories. "Zeitmasse," a work for wind quintet by the German Karl Stockhausen, superimposes different tempi in most difficult manner. The Italian Luciano Berio's "Les Differences" for five instruments and magnetic tape prolongs live sonorities by recorded sonorities. The String Quartet of Bruno Maderna (also Italian) is based on a rigid organization of pitch, length, timbre, and intensity of sound. These concerts always draw well. Incidentally, the Domaine Musical has sbeen invited to take part in the Donaueschingen Festival of Contemporary Music next October.

SUZANNE DEMARQUEZ

SYDNEY

■ Alfred Wallenstein was brought to this country by the Australian Broadcasting Commission, in conjunction with the Sydney Myer Trust and the University of Melbourne, to conduct the combined Sydney and Victorian Symphony Orchestras in the opening pair of a series of free concerts in mid-February in the new Myer Bowl. This man-made amphitheatre has been scooped out in a corner of the King's Domain near Alexandra Gardens. The £150,000 Bowl is a gift to the people of Melbourne from the Sydney Myer Charitable Trust and is a memorial to the late Mr. Myer.

The Bowl has a striking design. It is roughly a cone-shaped sound shell with 70-foot-high pillars supporting its wider end opening on to the surrounding gardens, and converging to a narrower apex on which the vast stage is placed. It is big enough to support two orchestras with space to spare, and will be suitable for operas, ballets and simi-

lar spectacles. But it can also be scaled down for more intimate drama. The stage measures 110 feet wide by 65 feet deep. There is fixed seating for 2,000 under shelter, which can be extended to 20,000 overflowing in terraced rows on grassy slopes beyond the auditorium.

Wallenstein led the orchestra with power and authority in all the various works. Both concerts were televised. The soloist at both was Andor Foldes, Hungarian pianist, well known in America. He played Mozart's Concerto No. 17 in G major, K. 453, with glorious tone and restrained emotion, in a way that one imagines the composer might have approved.

Mr. Foldes also gave a concert in aid of the Opera House Fund Appeal, sponsored by the American Club in Sydney. He scored his greatest successes with the audience in the "Story of Our Town" by Copland, "Excursion" No. 4 by Barber and "Ragtime Bass" by Virgil Thomson.

■ Wallenstein and Foldes were the first of 14 international artists engaged by the ABC for its 1959 concert series. The nine who are coming to Australia include also Constantin Silvestri, conductor; Rudolf Firkusny and Monique de la Bruchollerie, pianists; Devy Erlih, violinist; Pierre Cochereau, organist; Gerard Souzay and Igor Gorin, baritones. Five who will make return visits are Mattiwilda Dobbs, American coloratura soprano, who got rave notices on her last visit here; Anna Russell, concert comedienne, who also has a large following in this country; the Viennese conductor Josef Krips; Swedish saxophonist Sigurd Rascher; and Australian tenor William Herbert, fresh from London successes. In addition, the Czech Philharmonic Orchestra will visit us later this year under the joint direction of the ABC and the Musica Viva Society. A great blow to the last-named society was the cancellation of the tour by the Barylli Quartet, owing to the illness of its concertmaster.

■ What has been hailed as the first important Australian musical show, "Lola Montez," was produced in Sydney this season. It is based on the visit of the colorful dancer to Victoria in 1835 at the time of its highest fame as a gold diggings country. The three young Australians responsible for this work (Peter Stannard, composer, Peter Benjamin, writer of the lyrics, and Alan Burke, author of the book) have been only partly successful. There are many awkward gaps and stilted moments, but several numbers have hit possibilities. The orchestra under Leo Packer was ragged and played too loudly. In Mary Preston, the authors secured a splendid Lola, who is all that the part demands. Effective in their roles also are John Auld as manager of the United States Hotel, Ron Pinsell as the theatre manager, and Frank Wilson as Lola's American manager. AUSTIN GOLDBERG

MEXICO CITY

■ Isaac Stern, violinist, arrived in Mexico following a world tour that took him to India, Japan and Israel. He gave two marvellous concerts in the Bellas Artes, proving himself a real virtuoso. Few, if any, violinists today have mastered the instrument equally. The "Nocturne and Tarantelle" of Szymanowski won him three curtain calls; and the Ravel "Tzigane" was dashed off at a terrific pace and with a breath-taking bravura. The two concerts also included the Beethoven Sonata No. 2, Op. 12; the Bach Sonata No. 1 for violin solo; Szymanowski's "Fuente de Aretusa," and pieces by Chausson, Schumann and Brahms. His accompanist, Alexander Zakin, proved an artist in his own right.

The North American soprano Theresa Greene-Coleman at the Bellas Artes presented a song program difficult in technique and interpretation. She sings with security; her tones are crystalline in their purity, and her high tones noteworthy. Her program, in addition to various classics, contained some songs unfamiliar here, the "Vier Letzte Lieder" of Strauss; two Berlioz works and "L'Invitation au voyage" of Duparc. There was also a Spanish section, with an excerpt from Granados' "Goyescas," and Negro Spirituals. She is making a tour of Latin America, under Ernesto Quesada's management, this concert being the first event.

Also under Quesada's management, American pianist Byron Janis at the Bellas Artes gave several recitals. He has been called "a poet of the piano," and with all the ecstasy and the drive there is also an intelligence that molds the pieces. The Mexican audience was delighted, as he has the qualities they admire. CHARLES POORE

Festival of Two Worlds Will Include Novelties

The 1959 Festival of Two Worlds in Spoleto, Italy, will take place between June 11 and July 12, according to an announcement by Gian-Carlo Menotti, president of the Festival Foundation, Inc., the non-profit organization sponsoring the project. It will open with a posthumous opera by Donizetti, "The Duke of Alba," to be conducted by Thomas Schippers and staged by Luchino Visconti, who produced "Macbeth" at last year's festival. A feature will be "Album Leaves U. S. A.," a production of short scenes, songs, dances and pantomimes with music contributed by Norman dello Joio, William Schuman, Samuel Barber and others. "American Ballets," a new group formed by the festival, includes 12 American dancers, and choreographers John Butler, Herbert Ross and Antony Tudor. A second edition of "Jerome Robbins—Ballets U. S. A." will include a new work with a score by Aaron Copland, choreographed by Robbins. Verdi's "Requiem Mass" will be presented in the Piazza del Duomo, with soloists including Eileen Farrell in her Italian debut. A new production of Prokofieff's opera "The Angel of Fire" will feature young Americans in leading roles. Orchestral concerts and recitals by young American and Italian artists are also scheduled, also the premiere of William Inge's new play, "A Loss of Roses."

Foreign Opera Companies For Wiesbaden Fete

Four distinguished opera ensembles from as many countries will join the opera group of the Wiesbaden State Theater in the annual May Festival at Wiesbaden, Germany, from May 17 to June 9. The State Theater of Wiesbaden opens the festival with "Capriccio" by Strauss on May 17 and 19; the Bordeaux Opera will present Lully's "Armide" on May 27 and 28; the Belgrade State Opera will be seen in Gounod's "Marguerite" ("Faust") on May 30, Prokofiev's "Love of the Three Oranges" on May 31 and Mussorgsky's "Boris Godunov" on June 1. The Rome Opera will present a week of Verdi operas, including "Aida" on June 4 and 7, "Masked Ball" on June 5 and 8 and "Rigoletto" on June 6 and 9. The Argentine Chamber Opera of Buenos Aires will appear on dates not yet set, and will present Telemann's "Pimpinone," Cimarosa's "Il Maestro di Capella," Milhaud's "Les Malheurs d'Orphee" and Sciamarella's "Marianita Limena." During the Festival there will also be dramatic performances by the Wiesbaden State Theater and the classical Piraikon Theater of Greece.

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N. Y. CONCERT BEAT

(*Continued from page* 18)

prano presented "Five Poems by W. H. Auden," in interesting but not radical settings by Lennox Berkeley, and a charming group of songs, "Le Soble du Setlier" by Claude Arrieu. While the original content of her program presented great interest, the singer had difficulty with her high notes, and showed a bad vocal technique, breathlessness and a tremolo. This is to be deplored, as she potentially has a big voice with a lush mezzo quality, and a most attractive stage presence. L. K.

Jan DeGaetani, mezzo-soprano, March 30, E—What a joy to hear a lovely young singer, with all the requisites for future success, present a song recital! The program given by Jan DeGaetani was such an event. Her list included works of Rameau, Lully, groups of songs by Purcell, Hugo Wolf, Poulenc, and song arrangements by Niles and Copland. The artist, who has a delightful, outgoing personality, possesses a rich warm voice, wide-ranged and clear, which she uses with excellent vocal technique. In the "Storchenbotshaft" by Hugo Wolf, she displayed a delightful flair for comedy. The "Nacqui all'affanno" from "Cenerentola" by Rossini was a *tour de force,* seldom heard in performance by a mezzo-soprano. Miss DeGaetani concluded her program with two encores, "Das Veilchen," by Mozart and "Le Lorme" by Massenet. Charles Wadsworth was the talented accompanist. L. K.

New York Composers Laboratory, March 31, E—This relatively new organization, dedicated to the performance of contemporary music, presented four new pieces by three young Americans and one young Dutchman who has resided in this country for the past three years. The works of the three Americans were quite similar in style. All were highly dissonant but generally tonal in harmonic texture; all were structurally conservative but clear and logical. All were more successful in the slow movements and were written skillfully for the instruments involved.

Stephen Addiss's Sonata for 'Cello and Piano had some very jagged thematic material in the fast movements. The last two movements of John Bavicchi's First Sonata for Violin and Piano rose above the slight monotony of the first movement. The Allegro of Lester Trimble's Duo for Viola and Piano was a little over-extended but generally interesting. Bartholomeus Kool was represented by a Trio for Strings written in a Post-Impressionist style.

Extraordinarily fine expositions of these works were provided by four attractive and competent young musicians: Linda Dundap, pianist, Mary Johnson, 'eelist, Ayerton Pinto, violinist, and Joseph Pietropaolo, violist. C. E. R.

Peter Bornstein, violinist, April 3, E—For his New York debut the English violinist Peter Bornstein played a long and serious program which included the Vitale "Chaconne," Beethoven's C minor Sonata, Op. 30, No. 2, Theme et Variations by Messiaen, Franck's A Major Sonata, and short pieces by Khachaturian, Benjamin, Ravel and Wieniawski. Mr. Bornstein is a competent violinist; he produces an ample tone of good quality. He plays in tune most of the time, and his technique is adequate. He does not, however, seem to involve himself much in the music he plays, with the result that much of his program was less interesting than it should have been. The Messiaen and the Franck works fared best in this respect. Erwin Herbst was the accompanist. C. E. R.

Walter Trampler, viola, and **Gregory Tucker,** pianist, April 6, E—A wide-ranging program that included outstanding works for these instruments from both older and modern eras was a feature of this finely played recital. Mr. Trampler chose Milhaud's Sonata No. 2, the Hindemith Sonata, the Sonata in E flat, Op. 130, No. 2, by Brahms, and a Sonata by William Flackton, English 18th-century composer, to demonstrate his command of various styles and his competent technical mastery and feeling for string color. He was well supported by Mr. Tucker, whose piano collaboration was skilled, tonally warm and vigorous. The Brahms was the most beguiling of the works performed. The Hindemith proved a strongly-built opus in the composer's highly logical style. The Milhaud work was atmospheric and sensitive in feeling. Flackton's was the weakest of the four, being not unpleasing but rather imitative of greater composers of his day. D. T.

Mary Judd, soprano, April 11, A—Mary Judd, attractive and talented young soprano from Buchanan, N. Y., made her debut recital. She sang songs by Duparc, Debussy, Charpentier, Brahms, Schubert and Wagenaar.

Miss Judd revealed a voice of intrinsically excellent quality and power and a technique that bespoke serious study. Her breath control is admirable and was well displayed in "Der Hirt auf dem Felsen," in which the clarinetist Jack Kreiselman ably contributed his talents. The soprano at times has a tendency to force her voice, which detracts from its beauty. This should be corrected, as she shows great promise and has all the requisites for the makings of a fine artist. Jean Hart was the accompanist. L. K.

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TOWN HALL

Ethel Drehmann, Feb. 1, A, 5:30—Miss Drehmann was heard in a debut recital featuring three Handel arias, four Brahms lieder, Dvorak's "Zigeunerlieder," Ravel's "Cinq Melodies Populaires Grecques," and compositions by Duke, Britten and Olmstead, sung in English. The soprano revealed a voice of inherent pleasing quality and ample range, with decided tonal warmth in the lower register. At times it seemed that her potential vocal resources were not being utilized to full advantage. But the quiet, sustained phrasing of "O Sleep, why dost thou leave me?" was skillfully executed, with marked textual feeling and an appealing tonal beauty. The group of four Brahms songs were pleasantly presented, although the deep intensity of "Auf dem Kirchhofe" was not fully brought to the surface. A commendable singing quality, with colorful and well-shaded effects, graced the Ravel group. The two Duke songs were projected with expressiveness and adherence to a uniform vocal line. Brooks Smith played excellent accompaniments.
L. C.

Suzanne Bloch, lutenist, Feb. 6, E—So charmingly does Miss Bloch carry herself on stage, and so intelligently does she devise her programs, that one enjoys her concerts. This evening's list consisted of four groups: 16th century lute music, Elizabethan virginal music. Bach's lute Suite in G Minor (performed for the first time in New York on its proper instrument), and a broad range of lute-songs, from an Alba by Giraut de Bornelh (c. 1220) to some anonymous French Chansons of the 17th century. Miss Bloch's lute-playing is very pleasant in many ways, though the natural tendency of that instrument is to reverberate to the detriment of musical clarity. Her playing of the harpsichord was brighter and cleaner; the tiny instrument had a surprisingly sturdy sound. Besides her singing to the lute she illustrated the scale *ut* through *la* upon which William Byrd's piece "Hexachord" is constructed. Her voice is extremely straightforward and bland, she uses it with a daring but apparently successful disregard of what specialists might call "proper" technique. The program as a whole was best characterized by the adjectives "delicate, varied and interesting."
J. L. B.

Theresa Minnocci, soprano, Feb. 15, A—After an opening group composed of Bach's "Seufzer, Thränen, Kummer, Noth" and Handel's "Cosi M'Alletti" from "Rodrigo" and "Che Sento, O Dio!" from "Julius Caesar" (in which there were evidences of forcing in *forte* and high tones) Miss Minnocci in her debut recital went on to sing the four groups which followed with a vocalism productive of rare beauty and an artistry of exceptional perception and communicativeness. Poise, charm of manner, simplicity, warmth — these attributes too were hers—all adding up to an outstanding success. This American singer of Italian descent sang Hugo Wolf and Douglas Moore groups as effectively as her Italian group by Davico, Respighi and Santoliquido—high praise indeed. In a program of such uniform excellence it is difficult to designate any numbers as high spots. But Wolf's "Auch kleine Dinge" was exquisitely sung and his "Mausfallensprüchlein" was "acted" so rightly as to remove any prejudice against this sort of thing on the concert stage. The deeply felt performance of "Mary's Prayer" from Douglas Moore's "The Devil and Daniel Webster" was a moving experience. The same composer's settings of two poems by Donne are songs of real distinction, and their meaning was tellingly conveyed. Stanley Sonntag was the accompanist.
C. G.

Rafael Puyana, harpsichordist, Feb. 17, E—Mr. Puyana, a pupil of Wanda Landowska, gave indisputable evidence that he possesses all the intangible merits which distinguish a superb artist from a merely good one. Among his outstanding qualities are a sense of rhythm so fundamental that even the pauses seem to vibrate, and a technique which enables him to create the finest needlepoint in sound with effortless accuracy. Add to these his imaginative use of the harpsichord's registers, and one approaches a summary of his artistry. The program he chose was a delight to hear; the first half ranged from a "Chaconne de Galatée" by Jean-Henry D'Anglebert through two short pieces by Couperin ("La Pantomime" in particular was wonderfully delicate in its contrasting tone colors), and closed with C.P.E. Bach's Sonata in A Minor. The second half featured selections from Giovanni Picchi's "Balli d'Arpicordo" (published in Venice, 1620), based on popular dance forms of the time and abounding in variety of movement and design; "The Fall of the Leafe" by Martin Peerson was followed by John Bull's "Les Buffons." The contrasting tones of Mr. Puyana's instrument created, throughout the recital, a musical dimension the very precision of which was fascinating to the ear.
S. F.

Handel Festival Orchestra, Lorenz Segall, conductor, **Jean-Pierre Rampal,** flutist, **Robert Veyron-Lacroix,** harpsichordist, **Arthur Graham,** tenor, Feb. 19, E—This concert, one of the many celebrations of Handel's bicentennial, did less than justice to the distinguished composer it was designed to honor. The orchestra appeared to have had far too little rehearsal; a good many of the arrangements were not authentic; and the level of musical inspiration was not very high. This worked an undeserved hardship on the two visitors form France, whose American debut this was. Mr. Rampal produces a beautiful flute tone and molds a lovely phrase, and Mr. Veyron-Lacroix also seemed to be an excellent musician. It is a pity that they did not receive better support.
C. E. R.

Carl Seeman, pianist, Feb. 24, E—The New York debut of a new pianist from Germany, now making his initial American tour, presented an orthodox program. Mr. Seeman, a performer with a good command of tradition and superior technical ability, but with little pianistic color to his palette, played six Little Preludes by J. S. Bach in a manner that was correct and vigorous. Mozart's Fantasy in C minor and his Sonata in C major, K. 330, had an authoritative outlining, with good grasp of formal design, though not great imagination. The Beethoven in E major, Opus 109, had a well-proportioned reading, if there was some lack of climactic scope and of the deeper sentiment it contains. The remainder of the program included seven Fantasies of Brahms and Debussy's suite "Pour le piano."
D. T.

WILLIAM WILDERMANN *sang his first Alvise in "La Gioconda" with the Metropolitan Opera in the final performance of the New York season.*

Festival of Music, March 2, E—The second concert in the festival offered Richard Strauss' "Serenade," Op. 7, for 13 wind instruments; Alban Berg's Chamber Concerto for violin, piano and wind instruments; and Stravinsky's Suite from "L'Histoire du Soldat." Eric Simon was the competent conductor. The Strauss "Serenade," in one movement, held musical appeal and had an impressive reading. Mr. Simon gave sympathetic and meticulous direction to the Berg Chamber Concerto which, despite its generally unfamiliar status with our audiences, revealed a score of interest, full of musical imagination and hints of American jazz and the Viennese waltz. The difficult music was played in excellent taste and with a wealth of tonal and interpretive expressiveness. Roman Totenberg, violinist, and Claude Frank, pianist, gave to the frequent solo passages a colorful and sensitive reading. The Stravinsky Suite, with its eleven interesting and varied episodes, met with the approval of the audience. The employment of the various instruments permitted unusual pictorial sound combinations, which the richly endowed ensemble created with complete success.
L. C.

Thomas Richner, pianist, March 8, E—A sensitive and intelligent musician, Mr. Richner on this occasion failed to dramatize his instincts and send them over the footlights in a convincing way. His program was evenly divided between Mozart and Chopin. The D minor Fantasia, B flat Sonata (K. 570) and Fantasia and Sonata in C minor (K. 457) comprised the Mozart portion, and a nocturne, two mazurkas, three etudes and the "Barcarolle" the Chopin part. Virtually everything he played was low in energy, so calm and passive that the excitement in the works remained untapped. The symphonic outlines of the grand C minor Sonata were never sketched, and the strong arpeggio figure of the F major Etude, Op. 10, No. 8 (marked *molto brillante* by Chopin) sounded like impressionist arabesques. This is not to say that Mr. Richner cannot play beautifully; details of color and phrasing were often exquisite, and within a small dynamic range, much variety was worked in. But in general his

art is honed so fine as often to be uncommunicative. R. H.

Kedroff Vocal Quartet, March 9, E—This group of beautifully expressive singers gave a program consisting of Russian church and secular music, folksongs from the provinces of France, and Slavic folksongs. The Quartet, composed of N. Kedroff and L. Leonidov, tenors, N. Kiritchenko, baritone, and M. Haniotis, bass, sang with zest and feeling. They had that rare gift of communication which enabled the non-Russian listener to understand the basic emotions portrayed. Mr. Kedroff is the son of Nicolas Kedroff, Sr., who organized and toured with this group some years ago. Following World War II the younger Kedroff reorganized the group and has toured with it in Europe for about a decade. The audience responded enthusiastically to the varied program of the organization, which is carrying on a tradition of Russian ensemble singing that dates back to the last century. M. R.

Bach's The Art of Fugue, Arthur Winograd, conductor, March 16, E—Mr. Winograd played Bach's vast work—fourteen contrapuncti—straight through without interruption and without doing anything to the music except to assign the lines to instruments of the proper tessitura. In the midst of the fourteenth movement Bach died. No "completion" was added on this evening, and the conductor did not stop at the usual convenient prior cadence. He approached this complex work with utter simplicity, and played precisely what Bach had written. It was the most resplendent performance of it this reviewer has ever heard.

It is possible to make a great deal out of this score. It can be played by full orchestra, with trombones and tympani turning the augmented theme of, say, Contrapunctus 7 into a hair-raising display of power. Mr. Winograd chose to let such power come from the music, rather than from the instrumentation. It can be played on the piano or the organ, and the subject can be superaccentuated by a strong fourth finger or sturdy reeds and mixtures. But he had the 'cellos play legato for the head of the theme to the accompaniment of somewhat *detaché* bowing for the rest of it, thereby allowing Bach's writing to appear miraculous instead of obvious. Music like this can be played fast or slow or what have you, and it will sound good. Mr. Winograd selected tempi that made the music sound great—too great to be tampered with. The inspired conductor and his responsive players did not really seem to be involved: we heard only Bach. For this he deserves the highest praise. J. L. B.

Raymond Jackson, pianist, March 22, E—This 25-year-old pianist from Providence, R. I., was sponsored by JUGG, Inc., an organization of business people formed ten years ago to bear debut recital costs for one young artist per year. Mr. Jackson played an extremely conventional program of Bach, Beethoven, Schubert, Chopin and Ravel, but his virtues are so outstanding—his deeply-charged musicality, sure sense of melodic line, instinctive command of the keyboard—that he transcended his limitations and gave us a concert of striking power. His limitations are those often typical of the imperfectly-disciplined "natural" talent: carelessness with intricate passages, indifference to over-all shaping, and a tendency to use just one rich tone-color. This was offset by a surprising attention to details of miniature effect in Ravel's "Tombeau de Couperin," but the rest of the program labored under the defects and merits mentioned. A more intellectual approach to the piano would pay this young performer rich dividends. R. H.

Larry Walz, pianist, March 26, E—Reappearing in another Town Hall recital, the young American pianist again showed himself to be well developed as a technician. The most substantial works on the program were Beethoven's Sonata in E flat major, Op. 31, No. 3, and Chopin's Sonata in Bminor. A modern novelty, Eugenia Lee Morton's Sonata No. 3 was included, as were shorter pieces by Schubert-Liszt, Ravel and Albeniz. Mr. Walz was most successful in creating a unified impression in the Chopin Sonata, but there were also effective moments in the Beethoven. He dealt sympathetically with Miss Morton's modern-sounding, well-built and concise composition. The technical hurdles in the Schubert-Liszt and the Ravel works were surmounted with credit in most cases, though the pianist's tone tends to be unduly percussive at times. The audience responded warmly. D. T.

Josephine Caruso, pianist, April 5, E—In a long and thoroughly traditional program which included the Beethoven Sonata Op. 110, and the Chopin Sonata in B flat minor, this pianist showed herself to be solidly grounded in all the fundamentals of her art. She is assured, thoughtful and disciplined in her approach to the masterworks of the repertory, and is refreshingly free of mannerisms. However, a certain excitement, a sense of adventuring into the world of tone and rhythm, is lacking in her performance—a lack which may be remedied as she gains more assurance on the concert stage. Her program also included three sonatas by Scarlatti and short works by Rachmaninoff and Poulenc, all played with fine care for their respective styles. R. H.

Augusta Scheiber, pianist, April 7, E—It takes courage to present in concert Beethoven's towering "Hammerklavier" Sonata, Opus 106, and it is to the pianist's credit that the poetic and logical values of the piece were well realized. That she conveyed only a fraction of its power is no wonder ,since it requires a pianist with the stamina of a piledriver and the incandescence of a meteor. But her performance was lucid and constantly absorbing. Her other selections were of the salon variety: short works by Haydn, Schubert and Ernest Bloch, all played with an unforced charm and judicious choice of sonority that were a delight to hear. R. H.

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William Kroll, violinist, and **Artur Balsam,** pianist, Feb. 6, E—The second in a series of three sonata recitals was performed brilliantly by Messrs. Kroll and Balsam. The first part of the program was devoted to Beethoven's Sonata in C Minor, Op. 30, and Prokofieff's Sonata in D Major, Op. 94. The program ended with Richard Strauss' Sonata in E Flat, Op. 18.

There was a sensitivity of feeling (especially in the romantic Strauss work) and a close rapport between the artists, who seemed to enjoy their collaboration. They played with vigor and authority. The three works were warmly received by the attentive audience. M. R.

New York Pro Musica, Noah Greenberg, conductor, Feb. 15, E—A program of English music for voices and viols of the Tudor period was given by Mr. Greenberg and his group with several guest artists. The composers heard were three stalwarts of the age of Elizabeth and her predecessors. William Byrd was the most copiously represented by two groups of secular works, both concerted and solo, including "Come Woeful Orpheus" for a cappella voices; a "Lullaby" and "O that We Woeful Wretches," sung beautifully by Russell Oberlin, countertenor, and "Susanna Fair," a somewhat arch song for soprano and instruments, interpreted with charm by Betty Wilson, soprano. The latter with Bethany Beardslee sang "Delight Is Dead" with three viols. charmingly. Paul Maynard, harpsichordist, played exquisitely a set of variations, "The Queenes Alman."

The third section was devoted to "The Lamentations of Jeremiah" by Thomas Tallis; this work, for men's voices a cappella, is a lengthy setting of a Latin text which has cumulative and truly moving writing in an idiom that includes modal originality in its densely written and often somewhat harsh texture—an interesting contrast with modern settings of these words by Stravinsky, Krenek and others. The latter part of the concert offered works by Orlando Gibbons, including a "Magnificat," three a cappella church pieces, "In Nomine" for five viols and "London Street Cries." R. K.

Sylvia Marlowe, harpsichord, **Claude Monteux,** flute, **Harry Shulman,** oboe, **Janos Scholz,** viola da gamba and cello, March 6, E—A Handel concert of superb content and mastery of performance was given by this group as part of the city's bicentennial celebration. Opening and closing the event were two Concerti a Quattro in D minor and D major, given appropriate stylistic feeling and a golden, fused tone, without romantic bathos that works of the Baroque era need. Miss Marlowe played with great musicianship and command of style the Suite in G minor, No. 7, for harpsichord solo. Mr. Scholz and Miss Marlowe were heard with inimitable effect in the Sonata in C major for viola da gamba and cembalo, one of the composer's rare examples of concertato writing for the two instruments. Mr. Shulman was an extremely vital performer in the Sonata for oboe and continuo in G minor, Opus 1, No. 6. Outstanding was the delightful cooperation of the players in the Sonata for flute and continuo in A minor, Opus 1, No. 4, in which the command of light and shade in Mr. Monteux's playing added a definitive touch to the whole. The audience included many musicians and others prominent in the city's cultural life, who feted the artists warmly.

The concert was a new demonstration of the fact that Handel's music contains many rarely-explored facets. The sound of these works also revealed again that, in performance by artists who understand the simple and unadulterated beauties of baroque chamber music, this period has a charm and eloquence overlooked by many. R. K.

Societa Corelli, March 13, E—To impeccable technique and remarkable ensemble sensitivity, the Societa Corelli added an infectious youthful spirit and enthusiasm. The group obviously considers music-making the most important thing in the world, and their freshness and informality of approach enveloped the audience like a spring breeze. The works performed were Corelli's Concerto grosso Op. 6, No. 8, in G Minor ("Christmas"), Vivaldi's A Minor Concerto, Boccherini's Concerto in D Major for Violoncello and Strings (in which Silvano Zuccharini was the pleasing soloist), Handel's Concerto grosso, Op. 6, No. 6, in G Minor (this was the finest work on the program) and Albinoni's Concerto Op. 5, No. 7, in D Minor. Two encores were also performed. In a concert so beautifully and authentically executed, the piano realization of the figured bass seemed out of place. J. L. B.

Eda K. Loeb Fund Concert, March 14, E—The sacred music of Henry Purcell (1659-1695) composed this concert by the Choir of St. Thomas's Episcopal Church of New Haven and members of the Yale University Orchestra, under the direction of Howard Boatwright. All of the music was accompanied by a string ensemble and continuo, two trumpets joining for the closing "Te Deum" and "Jubilate Deo." Most of the works alternated a small group of singers with a large one.

Purcell's music tends to be highly sectional in nature. His ideas change rapidly; he gives singularly brief treatment to splendid ones that later composers would have developed at length. One problem is, of course, to draw these pieces sensitively together, and in this Mr. Boatwright succeeded. The smaller group of singers contained from three to eight musicians, all of whom had to be soloists of no mean technical ability. Sheila Zink, who took the place of Helen Boatwright, indisposed, has a lovely and true voice that made "Now that the sun hath veiled," an "Evening Hymn" for soprano alone, one of the most satisfying works on the program. Another especially outstanding singer was Blanche Porto, who sang what apparently were the counter-tenor parts with a clear, full and pleasing tone.

All these things and the general high spirit of the performance must have pleased Mr. Boatwright, who is a fine and discerning musician. He could not have been happy, however, with the electronic organ that had to be used: it had a constant hum and unpleasant artificial overtones. The strings, too, were full of flaws: virtually every cadence lacked unanimity and ill-tuned moments were frequent.

But the spirit was there, and this somehow overrode flaws that would have wrecked a concert less earnest in intent and musical in conception. Our sincere thanks to these New Haven musicians for an inspired evening.

J. L. B.

N. Y. Pro Musica, Noah Greenberg, director, March 15, E—This fine organization, which specializes in old music, devoted this program to three early Flemish composers (Heinrich Isaac, Tielman Susato and Josquin des Pres) and five Renaissance Spanish composers (Cristobal de Morales, Diego Ortiz, Alonso Mudarra, Antonio de Cebezon and Mateo Flecha). Also on the program were four anonymous *villancicos* (a short song form).

The Pro Musica renders a most valuable service in giving us the best possible idea of how the music of the great masters with whom we are familiar only on the pages of history probably sounded in their day. In addition, being fine musicians all, they give a concert which can stand on its own esthetic feet.

It would be unfair to single out any of the versatile ensemble, which included Betty Wilson and Bethany Beardslee, sopranos, Russell Oberlin, countertenor, Charles Bressler, tenor, Gordon Myers, baritone, Brayton Lewis, bass, Paul Ehrlich, treble viol, recorders and flute, Martha Blackman, bass viol, Bernard Krainis, recorders, and Paul Maynard, harpsichord. C. E. R.

Quartetto Italiano, March 20, E—Mozart's Quartet in B flat major, K. 458 ("The Hunt") seemed at times like mysterious modern music in the wonderfully brittle reading given it by the Quartetto Italiano. Cherubini's Quartet in F major, Opus Posth., for all the composer's conservatism and strictness of style seemed in this performance less than ideally unified in its ceaselessly varying flow of musical ideas. "Three Pieces for String Quartet" by Stravinsky took us back a couple of millenia: the little works might be called studies in minor seconds, which were presented first in the form of a primitive rhythmic form, then in a series of little electrical explosions, and finally in an effective and sonorous series of massed seconds that made lovely sound out of the most outrageous cacophony. All that was good in what had gone before was resplendently outdone by Beethoven's Quartet in D Major, Op. 18, No. 3. This performance could only have been given by great players who worked very hard and evidently had the remarkable ability of standing outside themselves to watch objectively for flaws of unanimity in understanding and technique.

J. L. B.

Music Forgotten and Remembered, Frederic Waldman, conductor, **Mieczyslaw Horszowski,** pianist, March 21, E—A strong case for performing baroque music only in smaller halls could be made on the strength of this concert alone. Works of Vivaldi and Corelli and even Mozart and Haydn took on new power and vividness because their sonorities filled the hall, instead of wandering through it like anemic ghosts.

The program featured Mozart's Piano Concerto in F, K. 459, played with rather an attenuated tone by the soloist, but with the utmost in polish and urbanity. It was "cool" Mozart—in the non-jazz meaning of the word—and a delight. The orchestra also performed Haydn's Symphony No. 99 in E flat with irresistible brio and the smoothest of kinships between the parts. Not the least interesting item was a Concerto Grosso by Vivaldi, calling for a concertino of oboe, violin and two horns—one of his stranger experiments, but endlessly inventive and bright. R. H.

Anton Kuerti ,pianist, March 25, E—This 23-year-old pianist, winner of the 1957 Leventritt Award, was graduated from the Cleveland Institute of Music when he was 18, and since then has studied with Serkin and Horszowski. He has already played with a number of our major orchestras. His poise and security at the keyboard, needless to say, are marked and his rapt attention

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to every detail signifies the best of training. The young artist chose a rather romantic program—the Berg Sonata, Schubert's "Wanderer" Fantasy, a Mendelssohn Fantasy in F sharp minor and the Beethoven Sonata Op. 11. He brought brio and dash to their dramatic moments. The lyric episodes and slow movements—which need a tightly welded melodic line and a sure singing tone—were deficient in these qualities, and as a result the works seemed formal and unbending. As encores Mr. Kuerti played short pieces by Mendelssohn and a Chopin Etude, all with a translucent texture, stylistic grace and a feeling for design that prove he has a formidable talent and that, with further probing of his art, he probably will come to rank with our best pianists. R. H.

New York Chamber Soloists, April 4, E—A program of interesting works of older centuries was given by members of this group. Adele Addison, soprano, was soloist in Rameau's cantata "L'Impatience," written for soprano, 'cello and harpsichord, with Jules Eskin and Albert Fuller assisting on the latter instruments. Her voicing of the vocal line was tonally pleasing. The Bach "Wedding Cantata" was also given with Miss Addison as a skilled soloist. Mr. Fuller also played a solo group of five Scarlatti sonatas with much mastery. Mozart's Oboe Quartet enlisted Melvin Kaplan, oboist, Gerald Tarack, violinist, Ynez Lynch, violist, and Mr. Eskin, 'cellist. The last-named work was particularly enjoyable for its sensitive blending of the various instrumental voices and its command of style. D. T.

Albeneri Trio, Feb. 25, E—A novel scheme which uses changes in rhythm to produce acceleration effects was a feature of Marcel Dick's Trio in One Movement, given its premiere by this organization. Mr. Dick has also used a great variety of harmonic audacities that give his work a certain novelty, though it can hardly be said that they compensate for a lack of great emotional or philosophic content. The Albeneri threesome also included in its program Brahms' Trios in C minor, Opus 101, and B major, Opus 8. The performances were marked by warmth of tone and scholarly approach. D. T.

The New York Chamber Ensemble, April 5, E—This concert was a joy straight through. Mozart's Quintet for flute, violin, viola, and 'cello, K. 285, Beethoven's Septet, Op. 20, Netty Simons' "Set of Poems for Children," for narrator and eight instruments, and Paul Hindemith's Septet for Wind Instruments were all thoughtfully and appealingly conceived. Franco Autori conducted; he had been selected to do so by Dimitri Mitropoulos, who was present to acknowledge a warm dedication of the program to him. John Wummer's flute-playing in the Mozart was smoothly and exquisitely phrased, and the excellent ensemble abetted him well in the vivacious and witty work. In Miss Simons' charming set of five poems, read with great musicality and appeal by Barbara Britton, the emphasis was upon expressiveness and light-hearted delineation of childlike texts in sensibly-constructed, significant musical terms. Beethoven's familiar Septet was animated but less well polished than the other works. Hindemith's complicated Septet is a busy score, suggesting a party intermittently intent upon some graceful but lofty dialogue, but usually boisterous and finally fugally garrulous. A particular word of admiration is deserved by Leon Temerson, whose enthusiam for his work inspired the players even when their president and chief violinist was not on the stage. J. L. B.

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HUNTER COLLEGE ASSEMBLY HALL

Christian Ferras, violinist, and **Pierre Barbizet,** pianist, March 15, E—This concert under patronage of the Cultural Counselor of the French Embassy, Edouard Morot-Sir, presented the U. S. recital debut of Mr. Ferras, who had been soloist with the Boston Symphony in New York a few days previously, and the first appearance in this country of Mr. Bardichet. It was a triumphant evening for French musicianship and technical ability for the performances of the violinist throughout were of excellent taste, showed grasp of various musical styles, and gave much aural pleasure. His tone is sweet, his intonation sure. Mr. Bardichet is a brilliant and rather forthright pianist, whose playing at times was not only co-equal with his partner's, but even outdid it in volume of sound. If the opening Mozart Sonata in A major, K. 526, tended to be correct and rather bloodless in the "classical" manner, the Enesco Sonata No. 3 Op. 25, was a *tour de force* of exotic and stormily dramatic performance; and the Franck Sonata in A major was delightfully played by the two young masters of their respective instruments. Encores were called for at the close, and the artists added two movements of Debussy's Sonata in a reading of full-blooded sort. The audience was most enthusiastic. R. K.

KAUFMANN CONCERT HALL

Music in Our Time, March 25, E—For their fifth concert, Music in Our Time, under the direction of Max Pollikoff, performed "Three Sonnets from Shakespeare" for voice, trumpet and string quartet by Miriam Gideon, Hindemith's Sonata for solo violin, Op. 31, No. 1, Elliot Carter's Sonata for Cello and Piano, and "Song Poem and Dance" for flute and strings by Otto Luening. None of this music is particularly extreme in harmonic procedures, although it is all definitely contemporary in idiom. The qualities of craftsmanship were unfailingly high, both as to musical construction and writing for the solo instrument involved. Miss Gideon's settings were quite effective and brought out the content of the sonnets. Mr. Carter's sonata is quite a strong work, and successfully exploits the basic differences of sonority of the two instruments. Mr. Luening's piece is very engaging, witty and clever, in a post-impressionist vein. The performances were all first-rate. Mr. Pollikoff gave a vigorous performance of the Hindemith. Marvin Hayes in the Gideon work displayed a velvety bass-baritone over which he had excellent control. Bernard Greenhouse and Anthony Makas in the Carter, and Julius Baker in the Luening, were fully up to their usual high standards. The Beaux Arts String Quartet was joined by David Glickstein, trumpet, and Julius Levine, bass, for the instrumental portions. C. E. R.

Sidor Belarsky, basso, Feb. 21, E—This concert was a moving example of Mr. Belarsky's versatile and expert musicianship. Originally trained at the State Conservatory at Leningrad, he is now active in the United States as a recitalist, soloist and opera singer. This evening's concert was devoted to Jewish and Hebrew songs. Hearing him is not simply to listen to a musically accurate reading:

The Fourth Symphony of ALEXANDER TCHEREPNIN, *which was premiered by Charles Munch and the Boston Symphony Orchestra last December, has been awarded the Glinka Prize in Paris. This prize was established in the 19th century by the noted patron of the arts, Mitrofan Balaief. In the past it has been awarded to Rimsky-Korsakov, Glazounov, Liadov, and other outstanding Russian composers. This is the first time a composer of Russian origin who is an American citizen has received this laurel. The Symphony was first performed in Boston, and repeated in New York by the same orchestra.*

it is instead a direct and unforgettable experience of the song itself. This reviewer will always recall Alter's song "Moishelech, Shloimelech," the music for which was an incomparable setting of this text by Papernikoff, about Poland: "In the spring under the trees, in the winter on the snow, no longer is heard the laughter and playing of Moishelach, Shloimelach, Sorelach Leahlach. Mournfully stand the trees for the little Jewish children, their streets, their homes that have become empty and dark. Gone are their laughing eyes. . . . Gone the spark. . . ."

One does not sing or play without infinite effort to see through as incisively as possible to the meaning of the music. Every phrase and every work must take its place in the whole context of the music. Such were Mr. Belarsky's interpretations: every detail contributed discreetly to the total meaning, and each work was not performed but experienced.

The works heard were by Binder, Lavri, Rumshinsky, Zeira, Zahavi, Golub, Navon, Ribbins, Bugutch, Gelbart and Latcherinsky—with a number of arrangements by the recitalist. The excellent piano accompanist was Lazar Weiner. J. L. B.

NEW SCHOOL FOR SOCIAL RESEARCH

Alexander Schneider Chamber Orchestra, Bethany Beardslee, soprano, April 5, E—A fine program of Handel's music, given as part of the New York City Bicentennial Series, presented three of the Concerti Grossi (Nos. 5, 6 and 8 of Opus 6), and three arias for soprano accompanied by violin obbligati, played by Alexander Schneider. He also guided the string ensemble from his seat in the concertmaster's chair with immense energy and musical feeling. Solo parts in the instrumental works were played by Mr. Schneider and Felix Galimir, violins; Charles McCracken, cello, and Thomas Dunn, harpsichord. Miss Beardslee sang with pleasing tone and fine musicianship the arias, "Meine Seele Hört in Sehen," "Süsser Blumen Ambra-Flocken," "Flammende Rose, Zierde der Erden" and "Die ihr aus dunkeln Grüften." The audience was of capacity size for the program, which was given twice on one day. In the evening, an honorary scroll from the City was presented to the School, Mr. Schneider and Mrs. Eva Simons, head of the New School Concerts committee. An extra concert by Rudolf Serkin will be given on May 17 as a benefit for this institution and the Marlboro Festival. R. K.

WALDORF ASTORIA BALLROOM

Haarlem Philharmonic Society, March 13, 11 a.m.—The Haarlem Philharmonic Society, Mrs. Arthur Bevins Foye, president, in its fourth concert of the season, presented Blanche Thebom, mezzo-soprano of the Metropolitan Opera, and Leonard Rose, 'cellist. Mr. Rose opened the concert with an Aria in C minor by J. S. Bach, the Sonata in E major by Francoeur and the "Fantasy Pieces" of Schumann, displaying his beautiful tone quality and artistry. Later Tchaikovsky's "Variations on a Rococo Theme" were played with delightful spirit. Jack Maxin was his able accompanist.

Miss Thebom, magnificently gowned, opened her part of the program with "Die Ehre Gottes aus der Natur" and "Der Kuss" by Beethoven, "Wie bist du, meine Königin?" by Brahms, "Ständchen," "Ruhe, meine Seele" and "Cäcilie" by Strauss. Accompanied by William Hughes, the American singer concluded her list with "David Weeps for Absolom" by David Diamond, "At Parting" by Henry Hadley and three arias from "Carmen." Her warm and sensuous singing of the latter brought particularly enthusiastic response. The large audience left no doubt of their approval of both artists. L. K.

BROOKLYN ACADEMY OF MUSIC

Brooklyn Philharmonia, Siegfried Landau conducting, **Isaac Stern,** violinist, soloist, Feb. 7, E—The program included the "School for Scandal" Overture by Barber; the Violin Concerto in G minor, No. 2, by Prokofieff; Introduction and Rondo Capriccioso, by Saint-Saens, and "Pictures at an Exhibition" by Moussorgsky-Ravel.

Isaac Stern displayed his usual mastery in memorable interpretations of the Saint-Saens and Prokofieff works. He brought a warm, rich tone to the first two lyric, romantic movements of the Prokofieff and gave splendor to the brilliant virtuoso effects of the finale. The orchestra provided excellent support for the soloist.

Mr. Landau also won the enthusiastic approval of the audience for the performances of the popular Moussorgsky "Pictures" and the spirited overture by Barber. M. R.

Music in our Public Schools

By WILLIAM C. HARTSHORN

BASIC CONCEPTS IN MUSIC EDUCATION

The Fifty-seventh Yearbook of the National Society for the Study of Education, Part I. Prepared by the Yearbook Committee: Thurber H. Madison (Chairman), Oleta A. Benn, Charles Leonhard, T. R. McConnell, and Theodore F. Normann. Edited by Nelson B. Henry. Chicago: The University of Chicago Press, 1958.

Reviewed by Dr. Karl D. Ernst

THIS volume is one of the most significant contributions made to music education during the past two decades. To find faults here and there is not difficult, but the chairman of the Yearbook Committee and those who have worked with him are to be commended for the creative thinking which has gone into its preparation. Every thoughtful music educator in the profession will want to evaluate its contents. Because music is one of the younger members of the curriculum family, those who teach it have been largely preoccupied with the more practical aspects of its relationship to the school program and have not often given serious thought to philosophical implications. The appointment in 1954 by Robert A. Choate, then president of the Music Educators National Conference, of the Commission on Basic Concepts in Music Education was an official recognition of a need to grapple with some of the issues which lie at the heart of music education. The present volume constitutes, in effect, the formal report of that commission, as presented under the aegis of the National Society for the Study of Education. . . .

The book is divided into two sections. Section I deals with interdisciplinary backgrounds and involves philosophical, psychological, sociological, and historical considerations. It interprets the implications of fundamental concepts of major disciplines for current issues regarding educational theory and practice. Section II deals specifically with music in the schools. The authors of Section II prepared their materials after having read the manuscripts for Section I. Thus they were able to apply the theories expressed there to the practical aspects of dealing with music in the classroom. Frequently there are conflicting points of view. One of the fascinating things for the reader is to see these conflicts brought out clearly into the open. Theory and practice are too often separated in education, and one of the unique things about this volume is that they have been placed side by side in such an interesting way.

In scanning the list of contributors to the book this reviewer observed that, of fourteen chapters, only one was written by a person directly active at the elementary and secondary levels of instruction. Yet most of the theories expounded in the book and the examples of teaching situations to which the authors referred had to do with music in the elementary and secondary schools. This is not a criticism of the contributors, but does it indicate that the teachers of music in the common schools are too busy or that they are just unconcerned with the basic issues which confront music education?

■ In scanning the Table of Contents the reader is aware of some serious omissions in Section II. A vast majority of music teaching time in the schools is devoted to the performance of music, and many of the implications of Section I are directed toward performance. Yet there is no chapter which deals specifically with performance, and there are only a few references to it. Performance is the heart of music in the schools today, and as we attempt to evaluate what we are doing there are many unanswered questions. Who should perform? What should we perform? What is our attitude toward quality in performance and standards of literature? How much should we polish? Is there a place for recreational instruments? These and related questions are not seriously considered in Section II. The generalists in Section I make statements which go unanswered and unchallenged. McMurray states that "to realize the aims of general education in music, we cannot rely upon instruction in performance skills *per se* as a means to full understanding of musical content. To teach sensitivity to esthetic content, we must rely upon other educational experiences than those of performance. Whatever the values of musical performance might be, we must recognize that performance is not a *primary* means to development of esthetic sensitivity." Unfortunately, Section II does not deal with this issue.

Section II would be strengthened if it also included chapters dealing specifically with music in the elementary and in the secondary schools. Though there is a fine chapter on "functional music," one is disappointed to find nothing on music for the gifted.

It was interesting to note that the authors in both Sections I and II stress the fact that music should exist in the curriculum on its own merits, and that though it can be related to other subjects its principal strength lies in its own intrinsic values. Apparently we are emerging from an era where music was considered as having value only as it costributed to other areas of the curriculum. Britton states that "lacking the assurance which a knowledge of history could provide, many who seek to justify the present place of music in American schools tend to place too heavy a reliance upon ancillary values which music may certainly serve but which cannot, in the end, constitute its justification."

■ Several of the authors make reference to the emotional, esthetic, and spiritual values of music. Madison says in the first chapter that one of music's chief contributions is the development of spiritual values. As music educators we have been saying this for a long time, but is there any research which shows that those pupils who participate in music regularly are more sensitive to spiritual and esthetic values in life and, if they are, to what extent has the study of music contributed? Is there any evidence to show that music teachers themselves, as a group, are emotionally, esthetically, and spiritually more mature than other groups who have not had the advantages of music study? Either we should be more explicit about these values, or we should try to discover specifically how they might be more effectively realized through experiences with music.

Thorpe emphasizes that motivation lies at the heart of the learning process and is essential to the acquiring of needed skills and abilities. Mueller applies this to the controversial subject, competition in music. He reminds the reader that there is a prevalent opinion that the study of music in the schools should be self-rewarding. As a result adverse comment has often been directed against music contests. However, the child as a social being spontaneously measures his own achievement against those of others. Mueller does not believe that there is any inner contradiction between legitimate self-expression and the desire for the esteem of one's fellows. "Ambition is essentially a comparative process, which never thrives in isolation." It is unfortunate that issues such as this one are not seriously considered in Section II.

■ Music educators have long been concerned about the lack of carry-over in music from school to adult life. McMurray does not consider this as a problem for the teacher. "A music teacher should neither attempt nor expect to teach his pupils a new and stronger liking for music. . . . A teacher's job is only to show his pupils what is to be found in music when obstacles to perception are removed. . . . If, when a pupil has truly learned to hear more of what is potentially there, he does not value highly the new content, then that evaluation is his own rightful concern and no one else's." When this happens, the results are still compatible with good education. Mueller points out that, at the end of the educational stage, youth enters an entirely different schedule of life with normal competitive lures of an exceedingly varied and complex culture. He points

EDITOR'S NOTE: In 1958, the National Society for the Study of Education devoted one of the volumes of its Yearbook to "Basic Concepts in Music Education." This volume contains fourteen chapters, each of them written by a different author. Because of the exceptional quality of this book and its importance to the total field of music education, the editor requested and was granted permission to reprint in the MUSICAL COURIER the excellent review of this volume which was prepared for the *Journal of Research in Music Education* by Dr. Karl D. Ernst, who currently is President of the Music Educators National Conference. Grateful acknowledgment is made to the *Journal of Research in Music Education*, to the Music Educators National Conference ,and to Dr. Ernst.

Due to the length of this important review, the customary biographical material concerning a contemporary American composer is omitted for this month only.

WILLIAM C. HARTSHORN

out that the ex-student of chemistry does not invariably proceed to set up a hobby chemistry laboratory in the home. The ex-orchestra member will perhaps become a nucleus for public opinion which may support musical programs in the schools. Mursell takes issue with this position. He believes that our purpose, as music educators, is to make music a lasting, constructive influence in life. "The only way in which we can hope to accomplish this is by inaugurating a process which can move forward strongly during the school years, and which has good prospect of continuing on when school years are past." Leonhard and Burmeister also stress the importance of striving for "carry-over" into adult life. These conflicting viewpoints of the several authors provide stimulation for the thoughtful reader.

Repeated mention is made of the need for a "balanced" program. The authors agree that students should experience music of many styles and periods, and that, in addition to folk music and music of the past, they should experience jazz and other forms of contemporary music. As McKay says, "We need to let the student luxuriate in music that is his own . . . to lead him to be an intelligent critic by having him experience his own world vividly, with its own machine age and regional emphases, whatever they may be."

Music theory and music reading are mentioned by several authors, particularly by McMurray and Mursell, and there is general agreement that "the notational symbols of music cannot be taught simply as an abstract code." The teaching of music reading should be conducted in such a way as to lead to a better and more adequate response to music itself.

■ Another controversial issue which engages the attention of both music educators and administrators is the question of who should teach music in the elementary school. Mursell, supported by other authors in Section II, takes the position that the music specialist is needed along with the classroom teacher. In the opinion of the reviewer, none of the writers makes a sufficiently strong case for the specialist. Questions of how much specialist help, at what grade levels, what other subjects need the assistance of a specialist, and the administrative problems encountered by the use of specialists are ignored. Furthermore, a seeming contradiction in concepts goes unresolved. Statements proclaiming the "universality of music," and to the effect that "special abilities are not necessary for music participation," and that "all can share in a response to music" contrast with a recommendation that classroom music should be taught by a music specialist or by a classroom teacher capable of teaching the "technicalities of music." The most convincing argument for the need of a specialist and one of the most penetrating comments in the entire book is made by Benn when she states, "A child's concept of any subject should be limited only by his own capacity, not that of his teachers." This statement has implications for the teaching of music at any level, whether it is done by a generalist or by a specialist.

■ Burmeister points up in a positive way an idea expressed by several writers. "The music educator should seek ways to develop general educative aspects of elective activities, and even of those based upon a high degree of selection. The elective and selective specialists tend to emphasize high performance, which is justifiable. However, it should not follow that this pursuit must exclude opportunities for realization of a larger goal—that of general musical and cultural growth of the individual participant." In this connection he also states the need for extending the general core of music on past the elementary school and into the senior high school. Such a course, he says, "should be more than an appreciation course, though increased appreciation should be one of the goals. It would be more than a course in music history or theory. While singing would be a primary performance medium, this course could provide an opportunity for instruction and performance on the nonstandard or folk instruments denied admission to our regular instrumental program." He reminds us further that the junior high school general music class is usually the last required contact which the student has with music and that "it is important that the teacher be motivated by goals which are in the general interests of the learner, rather than specifically musical." Inasmuch as this class is usually taught by the music specialist, music educators must be held responsible for its success or failure.

Hartshorn, in a discerning chapter on the role of listening, clears up many misunderstandings about this phase of the music program. He states that the conception of enjoyment in music has all too often been a deterrent to substantial musical growth. Too frequently music in the schools has amounted to little more than "a good time had by all . . . and there need be no conflict between self-discipline, diligent effort, and intellectual achievement on the one hand and enjoyment on the other." His comments about music listening in relation to other subject fields are particularly pertinent. He points out that whether music is heard in a social-studies or in a music situation, its essential musical characteristics must be heard and understood. We are reminded that a great deal of "correlation" is basically spurious. The author summarizes this problem succinctly, "The authenticity of a composition's relationship to another subject field stems not from its title but from the characteristics of its constituent musical elements."

The chapter by Gaston on functional music deals with some aspects of music which are unfamiliar to music educators. Functional music is defined as "music which, when properly administered, accomplishes specific predetermined ends other than entertainment or pleasure."

The author reminds us of the power of music to dissipate "aloneness," and points to its value for sick patients. He suggests further that it not only dissolves aloneness but that it speaks of one's good feeling for another. "If you are told to report to the office of the school superintendent, you may go with some fear and trembling, but you will probably be greatly relieved if you hear him whistling or singing. We have learned, in our culture, to interpret music, except, perhaps, in the most formal settings, as an expression of goodwill and friendship."

■ Many music educators are apt to think of a book entitled *Basic Concepts in Music Education* as dull, stuffy, and impractical. They will have many pleasant surprises in this Yearbook. Though it does discuss certain abstract philosophical and psychological principles, it is anything but dull. The book is full of healthy difference of opinion and lively discussion of some of our most practical problems. Even those who write in Section I are frequently constrained to illustrate their theories with everyday classroom situations. A few of the descriptions of classroom activities are not only true to life but amusing as well. In a final chapter, which is directed toward the new teacher, Benn recalls how frequently the pianistic efforts of the teacher toward bolstering pitch, aiding reading attempts, or even accompanying are so loud that no child could possibly interpret the sound as anything save an intrusion. "Pianos are noble instruments and so ready to our use; but many times our anxiety for the prevention or correction of musical mishaps drives us to them, and the degree of our distress finds expression in the heaviness of our hands. Occasionally, too, we find teachers who depend so completely upon the piano that they unwittingly allow the instrument to become a substitute for themselves. In this electronic age, with automation upon us, some clever person, having observed this tendency, may devise a roll of perforated paper, similar to those of long ago, adapt it to an electronically controlled instrument — and the teacher shortage in music would be ended! It is a bit startling to ponder over possible reaction of a superintendent who could choose between a complete set of 180 such rolls and the granting of an emergency certificate."

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NEW YORK CENTER

Karl Ulrich Schnabel and **Helen Schnabel,** pianists, Jan. E—Before an organization picturesquely named "Parents without Partners," in the pleasant little auditorium of the New York Center, a recital of original compositions for one piano, four hands, was given by the Schnabels, following a current fashion for playing works of this genre. The program was presented with a scholarly and authoritative manner and provided a good bit of real "Viennese" atmosphere. This was especially true of the delightful Mozart Sonata in C major (K. V. 521), outlined with a strong feeling for style and content, as befitted the son and the daughter-in-law of the late Artur Schnabel. A spirited interlude came with two Polonaises (D major, Op. 61, No. 4, and E major, Op. 75, No. 3) by Schubert, less familiar works of much rhythmic charm and vivacity. One did not feel that the Bizet programmatic pieces which followed ("Trompette et Tambour," "Colin-Laillard," "La Toupie," "Petit Mari" and "Le Bal") were quite as much in the recitalists' vein. After the intermission, the concert concluded with Krenek's Sonata, Op. 70, and Mendelssohn's Andante and Variations, Op. 83a. The listeners filled the hall and were most enthusiastic. R. K.

RADIO AND TV NOTES

The Fine Arts Quartet presented a novel concert under the auspices of Acoustic Research, Inc., Dynaco, Inc., and Concertapes, Inc., at Carnegie Recital Hall, Jan. 10, in which the group and assisting artists played Mendelssohn's Octet, four parts in the flesh and four through a recording, the object being for the audience to guess which was which. . . .

Igor Kipnis gave a program of music for harpsichord over Station WNYC on Jan. 25, at 4:30 p.m., playing works of Byrd, Kuhnau ("Biblical" Sonata No. 4), J. S. Bach (Fantasia in G major, S. 917) and Couperin.

■ Among the schools represented by programs in the WNYC Festival of American Music were: Fontainebleau Alumni, Pittsburgh (Kan.) State College, University of Southern California ("Sinfonia Breve" by Halsey Stevens, "Concerto for Saxophone and Orchestra" by Ingolf Dahl and "Fanfare" by Paul Glass), all on Feb. 16; University of Illinois (works by Irving Fine and Wallingford Riegger), University of Oklahoma, Oberlin Conservatory of Music, Hofstra College, Feb. 17; City College of New York, Carnegie Institute of Technology, University of Minnesota, Brooklyn College, Feb. 18; Princeton University, Feb. 19; Yale University, Hunter College, New York University, Feb. 20; School of Performing Arts (New York), Queens College, Manhattan School of Music (works of Brunelli, Riegger, Bloch and Triggs), Peabody Conservatory, and Community Opera of N. Y. and Turtle Bay Music School (John Duke's opera "The Sire De Maletroit" and works of Menotti, Swanson, Bensussan and Freed), all Feb. 21. The Mannes College of Music concert, Feb. 12, has been reviewed. Juilliard School of Music was represented by the concert of the Juilliard String Quartet at the Frick Collection, Feb. 22, and a program by the Juilliard Orchestra, under Jean Morel and Frederick Prausnitz (works by Ives, Mennin and Piston), on Feb. 14. Broadcast lists over WNYC were also provided by the New York College of Music, Feb. 21; Arizona State University, Louisiana State University, and University of Texas, all Feb. 13; the Henry St. Settlement Music School, Sarah Lawrence College, Columbia University and Rutgers University, all on Feb. 14. A large number of other groups were worthily represented by a quota of artists.

Mr. and Mrs. ARTHUR WILLIAM FLEMING, *of Winston-Salem, N. C., have announced the engagement of their daughter,* SARAH FLEMING, *soprano, shown above, to* JOHN LEO SCHICKLING, *of Flint, Mich., who has been associated with Columbia Artists Management for the last four years as a representative of Community Concerts. A Nuptial Mass will take place on May 30 in New York City at St. Agnes' Church. Miss Fleming is a graduate of the Juilliard School of Music, and is an active concert and operatic artist with Columbia Artists.*

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College Campus and Conservatory

Establishing a new scholarship fund for music students by the Catherine Jackson Adams Foundation. RAYMOND W. GRISWOLD *(center), foundation chairman, presents the initial check for* $100 *to* DR. EDWARD J. SPARLING, *president of Roosevelt University in Chicago. Looking on is* JOSEPH CREANZA, *director of the University's Chicago Musical College. The foundation was established in November as a memorial to Mrs. Adams, singer, pianist and a graduate of the University, whose career was ended at 31 by a fatal auto accident last June.*

New Library for Washington University

Washington University, St. Louis, Mo., has received a $250,000 gift from Mrs. Clifford W. Gaylord for construction of a Music Library. The building is given as a memorial to her husband, Gen. Clifford W. Gaylord, a member of the Washington University Corporation from 1941 until his death in 1952. The building will be called the Gaylord Music Library, and located southeast of the present music department administration building. It will contain a large reading room, a seminar room and a series of small listening and tape recording rooms. It is designed to be a unit of the music campus.

College Band Directors Join Music Council

The College Band Directors National Association has been admitted to membership in the National Music Council, a non-profit Membership Corporation founded in 1940 and chartered by the Congress of the United States in 1957. The Association, with over 350 members, becomes the 46th member-organization of the Council, which will help the many thousands of individuals represented in the member-organizations to be heard in solving present and future problems in things musical in America.

Oberlin Opens Drive

Oberlin College announces initial plans for a $6,000,000 capital gifts campaign to provide funds for two new classroom buildings and renovation of a third. The drive will continue through 1961; its goal is a new Conservatory of Music, a new Science Building, and renovation of the College's 58-year-old Severance Laboratory.

Mirovitch Joins Faculty Of Boston University

The noted concert pianist Alfred Mirovitch is to join the Boston University faculty, it was announced jointly by Dr. Harold C. Case, President of Boston University and Dr. Robert A. Choate, Dean of the Boston University School of Fine and Applied Arts where Mr. Mirovitch will lecture and teach. According to Professor Jules Wolffers, Chairman of the Division of Music, Mr. Mirovitch has accepted a one-year term to start Sept. 15, 1959. As Pianist in Residence, his duties will include radio and television recitals, in addition to public appearances. He will also deliver two lecture series, one each semester, which will be open to persons outside of the University as well as to the student body. He will direct a Master Repertoire Class and teach a limited number of artist pupils. Although Mr. Mirovitch will be in residence in Boston for the year, his schedule has been arranged to permit him to make his scheduled public appearances in other cities throughout the country.

Born and educated in Leningrad, he studied under Annette Essipoff and was graduated from the Imperial Conservatory with highest honors, winning the Rubinstein Prize and Gold Medal. His European debut was in Berlin, followed by his American debut in New York in 1921. He has made nine worldwide tours, given master classes and lecture series for many universities and music groups, taught at the Juilliard School of Music, and headed the Piano Department of Jordan Conservatory of Music for three years. He has published 60 volumes of piano works for Schirmer, Elkan-Vogel, Leeds and Marks, many editions being first publications in this country.

COLLEGE AND SCHOOL PRODUCTIONS

■ Five gifted young musicians, students at the **Mannes College of Music** in New York City, were presented in the third in a series of four evening student recitals, on the evening of April 9 in the Mannes Concert Hall. The performers were Rita Fiedel, flutist; Eric Leber, harpsichordist; Guy Lumia, violinist; and Morey Ritt and Charles Wilson, pianists.

■ Recent musical events at **Boston University** included a concert by the Boston University Symphonic Band under the direction of Lee Chrisman, on April 28, and the presentation of "Great Music—Smetana and Dvorak," with Edith Vogl and Nancy Carr, on April 29.

■ A concert of contemporary music was presented by the Karol Rathaus Memorial Association and the **Queens College** (Flushing, N. Y.) Department of Music on April 6 in the Kaufmann Concert Hall, New York City. The program which consisted of works by Rathaus, Kurka, Rieti and Dallapiccola, was performed by the Albeneri Trio, Reri Grist, soprano, Paul Harelson, Phyllis Rappeport and Charles Wadsworth, piano, and the Queens College Faculty Quartet. Mr. Harelson played the "Quaderna Musicale di Annalibera," by Dallapiccola, which he had given its N. Y. premiere two years ago.

Eastman School Plans Church Music Workshop

Of interest to church musicians is the announcement that the agenda of the Summer Session at the Eastman School of Music, Rochester, N. Y., will include a Church Music Workshop, with a section for Synagogue musicians as well as for Protestant and Catholic Church organists and choir directors. The session will extend from July 13 to 17, inclusive.

Announcement is made of a complete selection of both graduate and undergraduate courses, as well as workshops and institutes in specialized fields, which will be offered during this year's Summer Session, opening June 29 and ending Aug. 7 at the **Eastman School of Music,** Rochester, N. Y. It is not necessary to be enrolled for a degree in order to attend the Summer Session, but all required courses in major fields are offered at both the master's and doctoral levels. A distinguished faculty of artist-teachers conducts applied music courses. Major areas of study as well as applied music are theory and composition, history of music, music education, musicology, music literature and, available only during the summer, a course in music criticism. Details may be obtained from Mr. Edward Easley, Director of Admissions, Eastman School of Music, Rochester 4, N. Y.

CONTESTS AND HONORS

■ Fourteen musical programs are planned for some 100 scholarship students chosen through nationwide community auditions to attend the **International String Congress,** which will be held June 15 to Aug. 8 at Greenleaf Lake, Oklahoma, according to Roy Harris, prominent composer-conductor, who will direct the summer school for the American Federation of Musicians and cooperating civic sponsors in Oklahoma. Cooperating with the Federation are nationally prominent figures in music, education, entertainment industry and government.

■ Three winners were chosen in the final auditions of the Brooklyn, N. Y., **Youth Music Contest** at the Brooklyn Academy of Music. Winners received trophies donated by the Kirsch Beverage Company, and these trophies will rotate annually to the winning schools represented in the Youth Music Contest. First prize winner, piano, Marta Vago, Junior High No. 223; second, Henrietta Kotlus, piano, Erasmus High School; third, french horn, David Kaslow, James Madison High School.

■ Presentation of inscribed travelling clocks was made at a backstage ceremony at the Metropolitan Opera on Feb. 17, during an intermission in "Traviata." Licia Albanese, who was singing Violetta, was honored for 20 years' association with the company; Frank Paola, company manager and musical secretary, for his duties during 30 seasons, and Dr. Vincenzo Fanoni, for his faithful stint as house doctor for 43 years. Presentations were made by Anthony A. Bliss, president of the Opera Association; others assisting in the ceremony were Mrs. William Francis Gibbs, chairman of the Special Awards Committee; Miss Lucrezia Bori, of the board of directors; and Rudolf Bing, general manager.

■ The second annual contest of American Opera Auditions, Inc., in Cincinnati, held in March, resulted in awards to the following young singers: Frances Groves, Stockton, Calif., mezzo-soprano; Beverly Hoogasian, Oakland, Calif., soprano; Alice Kochanowska, Chicago, soprano; Enrico di Giuseppe, New York, tenor; Barbara Leichsenring, Chicago, soprano; and Victoria Harrison, Cleveland, soprano.

■ Merrily Schuessler, soprano from the Robert Long studio of the Chicago Musical College of Roosevelt University, has been announced as the national winner of the student division of the National Federation of Music Clubs contest in voice. A recording of her contest numbers was played at the National Convention held in San Diego late in April.

■ Winners of the 1958 Publication Award Contest, sponsored by the Composers Press, Inc., are: first prize, "Mid-Day Siesta," piano, A. Louis Scarmolin, "Psalm No. 24," choral, Robert Wright, and "March Soriano," brass quartet, Elsa Loacker Jones; honorable mention, "Buddha Bells," piano, Marguerite S. Milnes, and "The Chinese Water Girl," piano, Mrs. William B. Holden. No awards in other classifications were made.

New Orleans Symphony Adopts Hohner Portable Organ

Introduced in the United States only a few months ago, the Hohner portable electric organ has been adopted by the New Orleans Philharmonic-Symphony Orchestra for its concerts at home and on tour. It is being employed in Virgil Thomson's "Acadian Songs and Dances" suite, which requires the strains of a concertina. The assistant conductor of the orchestra, James Yestadt, sought a proper instrument and tried the Hohner organ when he saw it at Werlein's music store in New Orleans. The organ is being played by Mr. Yestadt under the baton of the New Orleans conductor, Alexander Hilsberg.

MARIO SERENI, *new young baritone of the Metropolitan Opera, has triumphed in numerous assignments picturing him in elderly garb and make-up. Here he is as he really looks. Some enterprising impresario should consider him perhaps for the role of Hamlet (in the opera by Thomas), especially since derivatives from Shakespeare are currently successful. Regardless of role, Sereni is as gifted as he is good-looking.*

SCHOOL NEWS

■ Paulina Ruvinska, concert pianist, presented an evening of Hispanic music of the 18th, 19th and 20th centuries, sponsored by **Barnard College** on March 19, playing a program of works by Albeniz, Granados, Falla, Villa-Lobos and others.

■ **The University of Colorado** College of Music announces a new scholarship program for actor-singers during the 1959 summer session. Twelve $150 cash grants and 12 full tuition waivers will be awarded to graduate or undergraduate students who can qualify. Selection will be based on applications, tape recordings and professional recommendations. Award recipients will be requested to attend the full 10 weeks' summer session, carrying a minimum of four semester hours of study. They also may be called upon to participate in summer musical productions. Persons interested in obtaining applications or further information should contact Warner Imig, Dean, College of Music, University of Colorado, Boulder.

■ Congressman Carroll D. Kearns (R., Pa.) in a talk delivered recently at the 14th annual Midwestern Conference on School Vocal and Instrumental Music at the **University of Michigan,** before some 1500 music educators, told of his experiences on a concert tour in Iceland. He went there to conduct four concerts with the Air Force Symphony Orchestra of 100 players at the request of Secretary of State Dulles. Among the works given was Beethoven's Fifth Symphony. The favorable impression made by our governmental cultural enterprise was allegedly a factor when diplomatic negotiations concerning U. S. bases in that country were decided favorably. This is but another instance of the fact that "Music speaks in accents all peoples can understand."

■ The 61st Cornell College May Music Festival will be held on May 7-9 at Mt. Vernon, Iowa. For the 57th consecutive year the Chicago Symphony Orchestra will participate in the festival, this year under the direction of Walter Hendl, associate conductor. The opening concert will be presented by Frances Bible, mezzo-soprano of the San Francisco and New York City opera companies. On Friday evening, May 8, Grant Johannesen, American pianist, will give a recital. On Saturday afternoon the orchestra will join the Cornell College Oratorio Society to sing the "Lament for Beowulf" by Howard Hanson and the "Polovestsian Dances" from "Prince Igor" by Borodin. The festival will conclude with the orchestral concert on Saturday evening.

■ The Winnipeg Symphony Orchestra has commissioned Barbara Pentland, of the Music Department, **University of British Columbia,** to compose a work for presentation by the Symphony under Victor Feldbrill during its 1959-60 season.

World Music Bank Project Gains Scope

The World Music Bank, a plan which originated in 1956 at the suggestion of Igor Buketoff, conductor of the Ft. Wayne (Indiana) Philharmonic Orchestra, has established branches in several lands under Rockefeller Foundation aid. It aims to collect scores, tapes and records of the best contemporary works from each country, and lend them free, except for mailing costs, to critics, conductors, composers, impresarios and others. According to a brochure recently issued by the American Symphony Orchestra League, P. O. Box 164, Charleston, W. Va., administrative agency for the project, 1958 saw entries by leading composers named by juries in the United States, Belgium, Denmark, Finland, The Netherlands, Norway and Sweden. The American composers so far chosen—each represented by one work—are Samuel Barber, Elliott Carter, Aaron Copland, Howard Hanson, Roy Harris, Charles E. Ives, Peter Mennin, Walter Piston, Wallingford Riegger, William Schuman and Roger Sessions. Thus far only symphonic works have been assembled, but it is hoped later to extend the "bank" to include chamber music, opera and solo literature.

■ The **San Francisco Conservatory of Music** will offer summer school classes from June 15 to Aug. 7, to include a master piano class by Egon Petri; a class for strings by Hans Basserman, now concertmaster of the Oakland Symphony; chamber music by pianist Adolph Baller, member of the Alma Trio; and Chamber Orchestra and Conducting by Robin Laufer, Director of the Conservatory. There will also be classes in Theory and Music Literature by Sol Joseph; Orchestration and Composition by Robert Erickson; Music Pedagogy by Claire James; and Keyboard Technique by Alma Harrington. Applications may be obtained by writing to the Registrar of The San Francisco Conservatory of Music, 1201 Ortega Street, San Francisco 22.

The Conservatory will hold scholarship auditions on May 13, beginning at 10:30 a.m., for a number of 1959-60 scholarships. These include awards at the advanced level for students 22 years of age and under, for piano, bowed string instruments, oboe, bassoon, French horn, coloratura soprano, contralto, dramatic tenor, baritone and bass; and at the preparatory level, for students 12 years of age and under, in piano and violin.

■ Eugene Ormandy introduced two outstanding young singers from the **Academy of Vocal Arts,** Philadelphia, at the fourth and closing Philadelphia Orchestra Student Concert on April 6 at the Academy of Music, this concert closing the 25th anniversary year of these popular concerts. The two singers, both scholarship students at the school, were Carol Courtman, soprano, and Ronald Andrews, bass-baritone.

■ **Yale University** announces its annual summer session at the Norfolk Music School, Norfolk, Conn., beginning June 18 and ending July 29. The informative brochure lists 12 eminent teachers and lecturers on the faculty, representing the fields of vocal and instrumental music, organ, and music education.

■ The ninth season of the **Berkley Summer Music School** will open on July 6 in an interesting new environment—Nasson College, Springvale, Me. Directed by Harold and Marion Berkley, New York pianist and violinist respectively, the season will comprise instrumental study for students of stringed instruments, flute, clarinet and piano, chamber music being featured. Auxiliary classes in oil and water-color painting will be held under the direction of Prof. Mario Prisco, and will be offered by Nasson College. During the 6-weeks session a series of evening concerts by faculty and guest artists and afternoon musicales by advanced students will be given.

■ The **University of Michigan** radio series, "American Composers' 20th Century Almanac," of eight programs, is featuring commentaries by as many composers and hearings of works specially written by them to "express the spirit of America's traditional holidays" (Station WUOM-FM under grant from Educational Radio and TV Center, Ann Arbor). Works already completed include: "Easter Triptych" for tenor solo, brass and percussion, by Leslie Bassett, of the UM music faculty; "The First Thanksgiving," cantata for solo bass, mixed chorus and organ, by Charles Mills of New York; and "Homage to Great Americans," woodwind quintet by Philip Bezanson, of State University of Iowa music faculty. Others preparing scores are: Grant Belglarian, Plymouth; Yehudi Wyner, New York City; Sugene Kurtz, Paris; Milton Babbitt, Princeton University; and Robert Palmer, Cornell University.

The works will be tape-recorded for use by the National Ass'n. of Educational Broadcasters.

■ Fedor Kabalin, composer and conductor, has been appointed to the college faculty at **Music and Arts Institute of San Francisco** as chairman of the departments of music theory and music history.

■ Gerald Smith, baritone, assistant professor of voice in the School of Music, Northwestern University, was heard in recital at Lutkin Hall, March 10, in a presentation of Brahms' only song cycle, "Magelone Lieder," based on Ludwig Tieck's version of the Provence Legend of the Beautiful Magelone, dating from the 12th century. It is thought that the cycle had not been performed before in this area. Hadassah McGiffin, assistant professor of piano at Northwestern, was accompanist for Mr. Smith.

■ The UCLA Young Artist Contest Winners of 1958—Marlynn Marie Brown and Daniel C. DuBois, pianists, and Nancy Foster Freudenberg, soprano—were heard in concert in UCLA's Schoenberg Hall on March 19.

■ Mother Josephine Morgan, R.S.C.J., director of the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart, Purchase, N. Y., has announced the program of courses for the 43rd summer session, beginning June 29 and ending Aug. 7. Many priests, seminarians and musicians from all parts of the United States have registered for these courses. Even greater interest than usual has been aroused, because of the new directives of the Holy See with respect to sacred music and liturgical participation. The increasing desire among the laity for a deeper knowledge of the liturgy and the liturgical music is expected to attract a large enrollment. Traditional courses in church music, music education, history theory, instrument, and liturgy will be offered. Choir technique, choral conducting, European cultural history (with emphasis on the importance and place of music) are other subjects scheduled. In addition to visiting faculty members, the roster will include Kalman Antos, M.A.; Mother Catherine Carroll, R.S.C.J., Ph.D.; Edgar Hilliar; Leon Kushner, Mus.B.; Margaret Leddy, B.S.M., M.A.; Peguy Sullivan Lyder, B.S.M., Ph.D.; Margaret McShane, B.S.M., M.A.; Florence Hedstrom Morsbach; Mary Saunders, B.S.M., M.A.; Josephine Shine, B.S.M., Ph.D.

AWARDS

■ Dr. Howard Hanson, Pulitzer Prize-winning composer, director of the **Eastman School of Music,** University of Rochester, and one of the foremost contemporary composers, was selected to receive the first Composer's Award from the Lancaster Symphony Orchestra, Lancaster, Pa. Dr. Hanson received the award on March 31 at the Symphony Orchestra's concert on that date.

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■ Alexander Hilsberg, music director of the New Orleans Philharmonic Symphony, received the Cross of Chevalier des Palmes Academiques from the French Consul General in New Orleans, Jacques Grellet, at the orchestra's ninth subscription concert in Municipal Auditorium, the night before the group left on its first Atlantic seaboard tour.

■ Winners of the National Arts Club's annual Music Fellowship Competition were announced by Mrs. G. Walter Zahn, music committee chairman, at the third annual Music Award Dinner honoring Mrs. Charles S. Guggenheimer, March 11. They are: Raymond J. Davis, 21, cellist, Juilliard School of Music; Lawrence Reed Hansen, 27, student of Albert May; Jesse Lee Levine, 18, violist, Mannes College of Music; John Melady, 25, harpist, and Marjorie Smith, 24, soprano, both of the Manhattan School of Music. The winners were awarded a year's membership in the club and appearances in an award-winners' concert. Judges were Paul Creston, Herman Neuman, Ruth Burgess, Blanche Schwarz Levy and Adelaide Thomas Eakin.

■ LADO has announced this year's Composition Contest winners as follows: $500 cash award for a new Piano Quintet to Godfrey Schroth, Trenton, N. J.; first honorable mention to Ramiro Cortes, and second honorable mention to David R. Sprung, both of Princeton, N. J. The Annual Artist's Award of $200 was made to Michael Rogers, pianist, of New York City. LADO is a non-profit organization of women dedicated to furthering music through scholarships, grants, and awards.

■ Alfred Read, young New York composer, has been named winner of the $1000. Luria symphonic composition contest conducted by the **Indiana University Music School.** The award was donated by the late Herbert B. Luria, president of the Luria Engineering Co., of New York, to promote the composition and performance of American works. The winning composition, "Rhapsody for Viola and Orchestra," will have its premiere performance May 6 by the I. U. Philamonic Orchestra, Tibor Kozma conducting. David Dawson, associate professor of viola at the University and a member of the Berkshire String Quartet, will be the soloist.

STUDIOS

■ Charles G. Reading presented 10 of his pupils in studio recital recently before an enthusiastic invited audience. In applauded appearance were Grace Calamari, Adele Daria-Lozito, Linda Heimall and Rose Richards, sopranos; Mary Maiuzzo, mezzo-soprano; Wm. Anderson, James Daquet, tenors; Jay Gaynor, Leo Lizito, baritones. The program offered songs and arias by Bohn, Piccinni, Allitsen, Verdi, Sieczynski, Woodforde-Finden, Donizetti, Del Riego, Rodgers, Gounod, Fox, Edwards, Gheel, Mozart and Puccini.

■ Two first-place winners in the Music Education League contest are from the New York studio of concert pianist Marienka Michna. Richard Felmeister, age 11, from Scotch Plains, N. J., and Nancy Freedman, age 13, of Brooklyn, N. Y., will show their prizewinning form in the May 9 Carnegie Recital Hall; the concert appearance being part of the award.

■ Juilliard students from the class of Alton Jones gave their fourth piano recital on April 23. Heard were Evan Rust, Dolores Modrell, Mary Elizabeth Allan, Alicia Torres, Bruce Lake, Anita Langbein, Bijan Yakouboff, Reiko Tamaru, Edward Shipwright, and Lawrence Rushing. Earlier this season, Anita Langbein and David Bradshaw appeared on the Wednesday Afternoon Concert Series at Juilliard in performances of original four-hand music.

David Bradshaw was the recent winner of the $500 Helen Kline Scholarship in Piano; auditions were at the Washington, D. C. chapter of the National Society of Arts & Letters. He will continue his studies with Mr. Jones at Juilliard. James Clyburn is now on the piano faculty of Meredith College, Raleigh, N. C., Jonathan Sweat at Millsaps College, Jackson, Miss., and Herbert Melnick at Coe College, Cedar Rapids, Iowa. All three were students of Alton Jones and received the M.S. degree at Juilliard.

■ Artists from the studio of Solon Alberti have filled a variety of singing engagements during the late winter and spring. Listed are Lois Townsend, heard as the Marschallin in two "Rosenkavalier" performances with Houston Grand Opera Society, Walter Herbert conducting, and two of the same role in Santa Barbara, Calif., under the baton of Maurice Abravanel. On April 6 the soprano was soloist under Leopold Stokowski in the Bach "B Minor Mass" in Houston, Tex. Richard Ambruster sang the baritone lead in "The Pajama Game" at the Papermill Playhouse and in the Montclair, N. J. production of "Brigadoon."

Mr. Alberti, now in his 27th year as Organist and Director of Music at Park Avenue Christian Church during the past season, presented the Verdi "Requiem," the Fauré "Requiem," "Elijah," "Creation," the Saint-Saens "Christmas Oratorio," Rossini's "Stabat Mater" and Stainer's "The Crucifixion." Soloists were sopranos Rose Mary Tiernan, Lucretia Ferre, Leonra Lowe, Beryl Layne, Amanda Kump; mezzo Anita Halgen. tenor Antonio di Rienzi; baritone Richard Armbruster; bass Carmen Caplinger.

■ Marie Brown Curea, teacher of piano of Santa Monica, Calif., a member of the National Guild of Piano Teachers, presents her students in monthly musicales. She is recording secretary of the Los Angeles Alumnae Chapter of Mu Phi Epsilon, chapter assistant of Phi Mu chapter of that Sorority at UCLA, and music festival chairman for the West Los Angeles County Branch of the MTA of California in two programs to be presented at John Adams Jr. H.S. Miss Curea is also guest teacher of the Santa Monica Music Arts Society. She conducts her own Student Contests, with trophies and pins presented each June at a Silver Tea.

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UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

DOROTHY BULLOCK, *for many years pupil of* EDWIN HUGHES, *will give her third Town Hall recital, Sunday, May* 17, *at* 5:30. *Miss Bullock was a Guild Artist Winner several years ago, and has appeared in Southern States and New York in recitals and with orchestras.*

Whither, Musicians?

Charles Repper, much loved Boston composer, writes that the same thing has happened to him that has happened to so many musicians: he and Mrs. Repper must move. The mail brings this announcement more and more often. Where, oh where, are musicians to go with their practicing, their composing, rehearsals, teaching, AND their incomes? New Yorkers imagine this problem is especially difficult for them because of congestion of the world's largest city, which is, indeed, bursting its seams; but it is a national problem and even in the smallest places the challenge is a severe one. Buildings solely for musicians are needed. This offers a new project for any big foundation which has more than it can spend!

President's Reception

On May 31 the Dallas branch of the Guild will hold a reception in honor of the Founder and President of the Guild, **Irl Allison. Robert Hoffman** of Los Angeles, graduate pupil of **Leo Podolsky** at the Sherwood School, Chicago, will play. Mr. Hoffman won a first prize in the artist classification in the Biennial Recording Festival a few years ago, and a recent date was at the MTNA Convention at Kansas City. He is touring this summer with Dr. Podolsky's "team" which includes **June Davison** and **Ardella Schaub.**

Enthusiastic New Jerseyan

Eleanor Hendrickson Behringer, of New Jersey, says: "I am an enthusiastic member of the Guild and increasingly intrigued by the challenge offered in planning for the Auditions. I plan students' programs before the season opens, in order to insure a balanced repertoire, and aim to instill an ambition to work for the best in music, for accuracy, good hand position, phrasing, etc. If Guild Auditions did nothing more than to highlight this, they would be invaluable."

Mrs. Behringer has an original letter to parents which outlines her overall plan for the year. She shows parents how to help by suggesting that they see that the piano is tuned, that a definite practice time is set with which nothing is permitted to interfere, and above all, that they encourage their children by taking an interest in their accomplishments and assignments.

GRACE BARBER, *Director of Detroit Music Settlement School, and* JAMES POLLARD, *winner of Guild Composition Prize in* 1958. *Miss Barber presents the Guild Certificates only when the students play their classic numbers again in the fall, and she also holds an annual Bach Contest. There is great diversity of nationalities but they all like Bach.*

NINA H. OVERLEESE *of Tyler, Texas, selected by* IRL ALLISON *to be "The Judge of the Month" in New York for June. Mrs. Overleese enters her entire class in both the Spring tournaments and Biennial Recording Festivals of the Guild. Her pupils have won an amazing number of prizes, scholarships, medals, orchestral, national and state convention appearances.*

The **Sunday Oklahoman** devoted a feature article to **Frederic Libke** on the occasion of his fortieth year as a teacher in Oklahoma City. In 1952 he received an honorary doctorate from Howard Payne College in Texas. He has been an adjudicator for the Guild for 23 years, has served as officer of State organizations, and has toured as a pianist.

The Leschetizky Association, a large proportion of whose membership are in the Guild, put on a recital of gifted children March 15 at which **Jewel Hughes** (Mrs. Edwin Hughes) presided with great charm.

Stuart Pratt of Meredith College Faculty, Raleigh, N. C., had been appointed "Piano Clinician" for the Southern Convention of the M.E.N.C. at Roanoke in April. His topic is a formidable one: "Survey of New Piano Teaching Material." The same subject was treated by a panel at the Associated Music Teachers League in New York, and by **Helena Zurstadt** at the Maryland MTA Convention, and in many other meetings recently. Evidently piano teachers are on their toes. The Guild asks for at least one number on every program by an American composer, preferably contemporary, and this impact of 53,000 compositions a year should help swell the tide for native music.

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